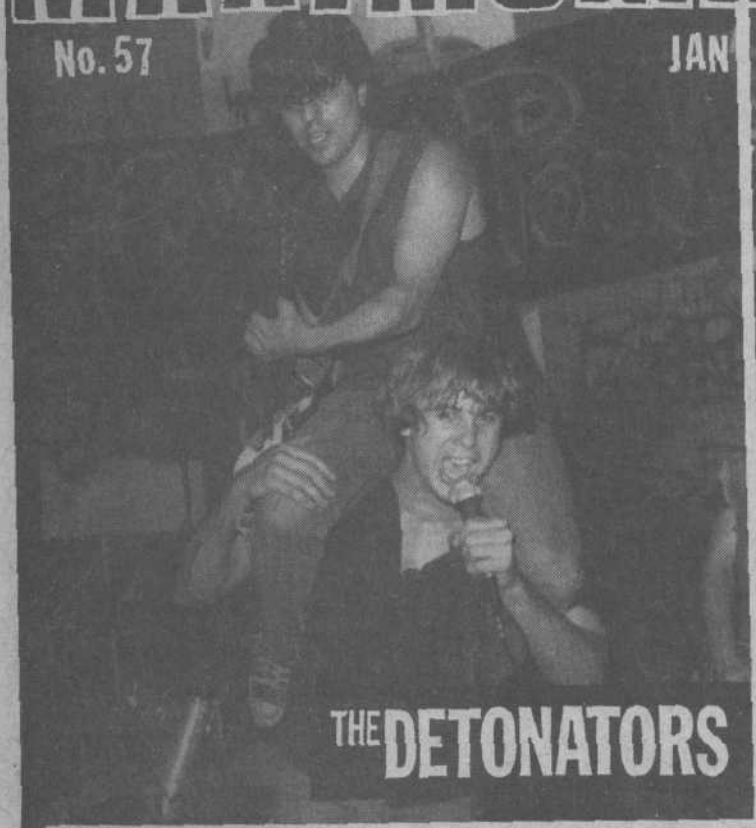
MAXIMUMROCKNROLL

No. 57 JAN '88 $1.00



THE DETONATORS

SEGILSIDE

OPERATION IVY

THE BLISTERS BLYTH POWER UNDERGROUND CZECHOSLOVAKIA AFFIRMATIVE ACTION
THUMPER XAMENA IKONIKA BORED VOMIT LAUNCH THE CORPSE
SUBURBAN YOUTHS THE FRED ROGERS EXPERIENCE

On May 15, MAXIMUM ROCKNROLL will publish an issue by women for everyone. (This will be the June issue — MRR #61)

WOMEN: We want contributions on:

* punk (women in the pit, on stage, on the sidelines)
*activism (women protesting, organizing)
*alternative ventures (women and fanzines, shows, record labels, etc)
*sexuality (women and men, lesbianism, pornography, sexual violence, health and sexual rights)

MEN: Feel free to bitch or cheer in the letters section. Please turn scene reports over to a woman friend for the month.

Send scene reports columns, and letters for this special issue to MRR by April 10.

Final deadline for other contributions is March 31, but contact us early with your ideas and help. Send band *interviews, researched articles, essays, poetry, graphics,* statistics, whatever — but be diverse and be informed.

Write to: Emily Murdock/ 1901 "I" St/ Sacramento, CA 95814 or to Debra Adele c/o False Prophets/ 611 East 11th St, Apt 2C/ New York, NY 10009.

RECORD COLLECTORS!!!

On Sunday, March 6, from noon to 3PM, the Gilman Street Project will host its first record swap meet. We are hoping this particular swap will concentrate on '70s and '80s records, especially punk and garage varieties. (although some '60s stuff is welcome). We'd like this swap to be a place not just for record dealers, but for casual and serious collectors as well. The price for a booth will be $7, and general admission will be just $1. Anyone interested in reserving a booth, please send in $7 (made out to MRR), and *we'll send you an ac*knowledgement. We're especially interested in seeing people from outside the Bay Area take part, so those in Southern California as well as from around the country are encouraged to attend and bring their tradeables/ sellables. Also, we encourage labels to take part as well. Thanks!

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COMING SOON!

January 16	RKL, Attitude, Neighborhood Watch, Amenity, FFI, MK Ultra
January 17	Dwarves, The Idiot, Bo, Wild Breed, The Scabs
January 22	McGuires, Kill The Messenger, Vagrants, Mice At Play
January 23	Bad Religion, The Web, Dead Jacksons, Weeny Roast, Vincent Van Go Go
January 24	Social Unrest, Christ On Parade, Fuck Bubble, Damnit Sequator, Genital Chowder
January 29	Beatnigs, Sharkbait, Systems Collapse
January 30	Lookouts, Sewer Trout, Nasal Sex, Trap-a-Poodle, BHT, Earwax
January 31	Manifest Destiny, No Use For A Name, Herbicide, Identity Crysis
February 5	Isocracy, Defiant Youth, Alchemicon, Jackson Saints
February 6	Monthly meeting 8PM, followed by...
February 6	Hickoids, Visual Discrimination, Rabid Lassie, Surrogate Brains, Straight Arm
February 7	Primus, Half Blind, I Am The Hamster, Phantom Creeps
February 12	Moto-Stillbirth, Insanity Puppets, Capitalist Casualties, Cast Of Thousands
February 13	Mr T Experience, Stikky, The Offspring, Plaid Retina, Division
February 14	Corrupted Morals, No Dogs, Misery, Social Disease
February 19	Beatnigs (multi-media extravaganza)
February 20	Agression, Reason To Believe, Pitchfork, Infest, Side Effect
February 21	Operation Ivy, Neurosis, Unit Pride, Vagrants
February 27	Don't No, 647-F, Blasting Agents, Have-Nots, Bitch Fight
February 28	Victims Family, Stickdog, Raining House
March 4	Dot 3, Spot 1019, Eskimo, Mice At Play, FongoMungo
March 5	Monthly meeting 8PM, followed by...
March 5	Doughboys, Tunnel Creeps, Twitch, Decline, Scapegoat Lemonade
March 6	Record swap at noon, followed by...
March 6	Killdozer, Frank Moore Experience, Parade, Pope-a-lopes

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read *your type-written letters, interviews, reports, etc, and* input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:

1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on <u>all</u> sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:

1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will *digest. It helps <u>a lot</u>. Thanks!*

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues #11, 15-26, 29-32, 34-40, 42-56

SHITWORKERS

Murray Bowles
Tim Yohannan
Ruth Schwartz
Kent Jolly
Brian Edge
Sue Sullivan
Mr Pagemaker
Jane Guskin
Wendy
Dr Frank
Missy
Stacey
Dolf
R Sender
Lint
Martin Sprouse
Jerry Booth
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Greta
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Rich
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Mykel Board
Dogtowne
Mouse
Chicken John
John Yates
Fredy Rodas
GG Allin
Christie Moeller
Laurel Pine
Susanne I
John Sarvay
Paul Khosla
Bruce Hartnell
Edge
Hans Engel
Martin Pick

COVER: Photos: Murray and Trent Nelson

SELL MRR AT GIGS: if you're interested in doing this in your area, please contact us for info on cheap prices.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Hi, this is Wendy from the Gilman Street Project fanzine library. Due to a mixture of circumstances both within and beyond my control, the library has not been well maintained recently, but I'm now taking over its coordination and will be constantly keeping it in good shape. So, I strongly urge any zine publishers out there to send in your current issues, as well as any upcoming ones. It'll be a great way to make lots of people aware of your existence. Just send them in to the MRR address, attn Wendy. Thanks!

RUTH SCHWARTZ

BAMBI SLAM-Bamp Bamp-12"
BIG STICK-Crack Attack-EP
CELIBATE RIFLES- Roman Beach Party-LP
CHUMBAWAMBA- Never Mind the Ballots...LP
CRUCIFUCKS-Wisconsin-LP/THE EX-Too Many Cowboys-LP
HALO OF FLIES- Garbage Rock-EP
HARD ONS-White Folks Suck-45
HAPPY WORLD-Flowing Field-LP
LOUDSPEAKER-Psychotic Machine-EP
NO MEANS NO-Sex Mad-LP/PUSSY GALORE-Right Now-LP
RHYTHM PIGS-Choke on This-LP
SUBHUMANS-LP/TACKHEAD-What's My Mission Now-EP
THINK TANK-What's Next?-EP
V/A-Viva Umkhonto-LP
ZERO BOYS-Vicious Circle-LP (reissue)

MARTIN SPROUSE

YEASTIE GIRLZ-TP
OPERATION IVY-EP
ISOCRACY-EP
CRIMPSHRINE-EP
CORRUPTED MORALS-EP
ELECTRO HIPPIES-Peel Sessions-12"
DAMNED-Peel Sessions-12"/WIRE-Peel Sessions-12"
THINK TANK-EP
V/A-We Got Party-LP
V/A-My Meat's Your Poison-LP
ANTI-TOXIN-EP
DEFOLIANTS-EP
ZERO BOYS-LP
RADIOPUHELIMET-EP
V/A-Flipside 'Best of...10 Years"-zine

TIM YOHANNAN

DEAD PERSON-flexi
BIG DEAL-EP
V/A-My Meat's Your Poison-LP
ELECTRO HIPPIES-Peel Sessions-12"
RAMONEZ '77-mini LP
OPERATION IVY-EP
ISOCRACY-EP
CRIMPSHRINE-EP
CORRUPTED MORALS-EP
V/A-Nouvelle Frontier-LP
LAPJAW-12"
V/A-We Got Party-LP
FINAL CONFLICT-LP/THINK TANK-EP
ANTI-TOXIN-EP
RADIOPUHELIMET-EP

GLASER BROS

HERESY-EP
ELECTRO HIPPIES-Peel Sessions-12"
CORRUPTED MORALS-EP
OPERATION IVY-EP
ISOCRACY-EP
CRIMPSHRINE-EP
LAUGHING HYENAS-12"
YEASTIE GIRLZ-TP
FINAL CONFLICT-LP
BATTALION OF SAINTS-Best of...-LP
POISON IDEA-LP
DAMNED-Peel Sessions-12"
HEARTBREAKERS-LAMF-LP
DESCENDENTS-Liveage-LP

DOGTOWNE

DAVID HAYES

OPERATION IVY-EP
LAZY COWGIRLS-live
SUBVERT-live
CORRUPTED MORALS-EP
SURROGATE BRAINS-TP
CRIMPSHRINE-EP
ISOCRACY-EP
DEFOLIANTS-EP
TRASH BRATS-TP
ELECTRO HIPPIES-Peel Sessions-12"
FINAL CONFLICT-LP
V/A-My Meat's Your Poison-LP
V/A-We Got Party-LP
MORAL CRUX-LP
RADIOPUHELIMET-EP

DR FRANK & JON VON

B.A.L.L. PERIOD-LP
NAKED RAYGUN-45
VULTEES-45
ABSTURZENDE BRIEFTAUBEN-LP
ZERO BOYS-LP
CORRUPTED MORALS-EP
ISOCRACY-EP
CRIMPSHRINE-EP
OPERATION IVY-EP
HEADSTONES-45
RAMONES-12"
COSMIC PSYCHOS-LP
KWIKWAY-TP

MAXIMUM ROCKNROLL RADIO

MRR Radio is in the process of reorganizing itself. For quite a while, Lisa and William were doing all the work involved, gradually Lisa burned out. We were going to abandon the syndication, as it's difficult to find peoplewilling to do the relatively thankless tasks involved, but Radley and Paula have stepped in to try their hand. We will begin sending out tapes again really soon, but meanwhile our apologies to stations involved who experienced delays in the past few months. All back mail will be answered quickly, so any new stations interested in running the show, please get in touch. Thanks.

LATE BREAKING NEWS!!! It is with great sadness that we report the demise of Systematic Distribution. Stephanie, Joseph and Gary called it quits at the end of '87, after falling deeper and deeper into debt. When they bought out Systematic several years ago, they began in the hole, but hoped to pay off the past debt and then work their way into a position of strength. But they never did get out of that hole, and while other distributors got bigger and stronger by massive infusions of capital, as well as by becoming labels (which would give themselves exclusives), Systematic struggled along, mainly fueled by their belief in the underground scene. They were one of the few distributors who would take just about any punk record or zine, as well as the low-profit margin 7". While they were notorious for late payment, they did eventually pay most debts because it was not out of malisciousness but out of lack of money. It is a loss for the whole scene, not only because many of us will lose money from their bankruptcy and because of a lack of another distributor, but also because they were one of the few distributors who were in it for their love of the music and the underground ethic.

GO WILD WILD WILD ABOUT

BIG BLACK
SONGS ABOUT FUCKING
LP/CASSETTE/CD
(CASSETTE AND CD ALSO CONTAIN HE'S A WHORE)

KILLDOZER
LITTLE BABY BUNTIN'
LP/CASSETTE

LAUGHING HYENAS
MERRY GO ROUND
12" EP/CASSETTE EP
(CASSETTE CONTAINS A BONUS TRACK)

BUTTHOLE SURFERS
LOCUST ABORTION TECHNICIAN
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ALTERNATIVE TENTACLES

*TRAGIC MULATTO - LOCOS POR EL SEXO. LP. VIRUS 69.
*NOMEANSNO - DAD/REVENGE. 7" SINGLE. VIRUS 60.
*JELLO BIAFRA. NO MORE COCOONS. SPOKEN WORD, DOUBLE LP. VIRUS 59.
*coming soon: ALICE DONUT - DONUT COMES ALIVE. LP. VIRUS 61.

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NHC

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MRR persons & LL,

In addition to around two seasons working on a vegetable farm in Virginia I spent a good part of the winter in between planting trees in Maryland and South Carolina. It's amazing how simple things become when you live outside or/ and have to work with the Earth all the time. LL spoke the truth in saying that Nature doesn't fuck around. No police to save your ass, only a few friends if you're lucky. They won't be your friends long if you keep fucking up. The police thing goes both ways. No police "help" means no police hassles. Trees are the most tolerant, open-minded beings I've had the pleasure of meeting so far on this planet. "Hippie", "Hippie", I can hear the screams as I type these words. Drop me a line and I'll send you a copy of my "punk rocker" ID card.

In addition I've yet to be in a demonstration where I don't feel like some kind of mind control experiment. Don't get me wrong I'm not saying people shouldn't demonstrate, but it just doesn't seem right for me. Maybe I'll see the light in some future demonstration. Time will tell. I won't even go into air conditioners, corporate death burgers, save-the-world meetings, TV cadavers or scene fashion 'cause it's all been said before.

Why let the hippies have all the mountains? I say, right on LL, head for the mountains and leave the BUSCH behind. You can always come down for a good slam.

Dorian Zevos/ 2435 El Paseo #F/ Las Cruces, NM 88001

P.S. Do Republicans really live on the resources of this planet? I thought they had credit cards.

P.P.S. Skunks make life interesting.

MRR, readers,

Well, I just finished reading the 2 different views on animals & humans in regards to eating meat (#55). The first, 'Thinking about eating' contained information I have read elsewhere, and with which I agree on. But it's the 2nd article, 'The 7 Commandments of Pacha Mama' that I'm responding to.

Vicki (author) has this idea that anything that happens on the earth is 'natural'- and so can anything humins do be 'unnatural'? She says this without any thought (?) as to what is harmful to nature, and what isn't. Is this something that's not important to her? Acid rain, Nuclear waste, environmental pollution, nuclear weapons... is this all natural? Ok, for the sake of argument, let's say this is natural (I don't believe it is). It's all natural, part of beautiful old mother earth, it just also happens to be destroying the same nature it's supposedly a part of. Should we simply accept that, or should we stop all this 'natural' pollution?

Yes Vicki, humins are animals. We're not superior or inferior to other animals — but just as humins have the ability to destroy the whole earth with our 'natural' nuclear weapons', we also have the ability to destroy a species of animal witn our 'natural' rifles. All other species of animals live & co-exist with nature, we do not (& cannot as long as we continue to destroy it). All other animals, fish, birds, etc. live in their own eco-systems, where it is indeed a circle of life (or the 'sacred hoop of life' as in your article). To suggest we humins are in any way a part of these eco-systems is laughable! Humins were, once, but today we have created our own 'eco-systems'... the towns, the cities, seperate & distinct from truly natural eco-systems. And within our own 'ecosystems', most people have this ridiculous reliance on gov't and allow the government to take away what it deems unnecessary, and provide what it thinks is necessary. If we were more a part of nature, perhaps (?) there would be no need for fucked-up gov't systems, & perhaps people who think it's so natural to eat meat would actually have to go out and kill... an animal.

Society as a whole has no idea what occurs in 3rd world countries. S. America has long felt US claws in its lands. Anyone who has read this far should read Oxfam's report "Why do the farmers go hungry?". The US gov't. and corporations are in S. America right now reaping large profits while thousands starve in El Salvador, Honduras, etc. Most good land in these countries is owned by rich pigs or gov't. pigs who can make much more money selling beef to the states than growing food to sell to the local population. Even farmers who grow coffee, corn, bananas make more of a profit selling it to the States than their own starving people.

So Vicki, don't tell me what the Sioux Indians believe, don't tell me about your oh-so-pleasant goat farm or whatever, don't tell me how species population is controlled in nature... but most of all, don't tell me how we should eat meat and rejoice in how natural we all are.

I myself am a vegetarian for political & personal reasons. If stranded on a desert isle with nothing but 30,000 cases of canned meat, I would eat the meat. There are reasons for not eating meat, not only whether or not a person believes its unnatural or 'wrong', but also because of the damage the production of meat causes, to the animal, to the earth. I'm also a half-breed native indian, and I found your use of old native sayings & beliefs a little out of touch. I'm in no way mocking their culture or beliefs, but times have changed since native indians once self-governed their own nations. I believe they were naturally a part of the environment then.

Instead of trying to believe everything on the earth is natural, you should begin looking at how brutal & unjust much of the gov't system is. And I think Vicki, you should know the saying "meat is murder" not only applies to the animals slaughtered in factories, but to the earth, and to fellow humins in Third world countries!

Gored c/o Endless Struggle zine/ #1-1145 Lily St/ Vancouver BC/ V5L 4H5 Canada

Dear MRR, Especially Tim:

Just wanted to point out your error in the CANCEROUS GROWTH review in issue #55; the band may have covered "Mongoloid", but they were hardly the first. JUPITER, THE DEADLINERS and THE SORDES did versions of the song for the Devotees album (Rhino Records) back in '79.

Oh yeah, I almost forgot - I had a good laugh at the Hater OF NY HC's letter and George Tabb's reply in the same issue. I have to admit George has a point, since Johnny Lydon said in an interview he caught the RAMONES' U.K. premiere and talked to Joey backstage... this was before the Sex Pistols' 100 Club performances, let alone their first gig.

It's funny how some people will feel religious when they read material on Ye Olden Days Of Punke Rocke - when it comes to the actual music, it doesn't make that much of a difference as to where it comes from. Let's face it, you can drop names, list statistics, and quote lyrics until you're blue in the face, but that doesn't make you better than someone, let alone different. People argue sometimes, but to tell an entire state (or country) to fuck itself 'cause its music stinks is a little silly, don'tcha think? Especially when most people don't have time to listen to all of it to decide.

Ace Friendly/ UNPROFESSIONAL SERVICES 46 Cochran Hill Rd/ Poughkeepsie,NY 12603

P.S. - A while ago I tried to start a fanzine (Deviant Alternatives). A lot of the addresses and stuff got lost (my fault), but I managed to get it on audio tape; most of it's poorly edited and the sound quality sucks, but if anyone's interested, they can write to me and I'll send some flyers. If they send some of theirs afterward, they'll get extra flyers plus a copy of the tape. That way, the tape is free (I pay the postage), and no one gets ripped off.

Dear MRR,

I am writing this letter in response to the capitalist "Realist's" (or so he thinks) reply in #54 and to all the other shit head money/power grubbers in our world. Though many good people do fall into your money traps, the majority are shitheads. In the letter afore mentioned you call the rich productive and the poor lazy slobs. Your own fucking ignorance of life has given you alot of fucking nerve. These are not productive people, they are productive PACK RATS. Doesn't human intelligence and capability offer the truly productive more than this hyper, but still very animallike existence. You people always say our minds helped us rise above the animals, but it is only our logical/ technological part of our minds that has arisen while the rest of people, like you, have shown nothing of a rise from the stupidity and ignorance of the animals. (Not meaning to put down animals because, unlike us, they do not have the potential to grow mentally in righteousness). When it comes to using your mind for something beyond economy and politics, mainly that of human exsistence, you dumb fucks hide in cowardness. Yes that's right leaders, you hide in money and shitty little products that ritually take place of your lost and fucking dormant lives. Shitty propaganda media tells us about "the good life" but for assholes like you so lost from any knowledge of life itself, it should be correctly coined "THE GOOD DEATH". Now how is that for challenging, I'd bet you didn't expect anyone to use that part of their brain to challenge your righteous death.

My second point is on your calling yourself a realist. How can anyone with only half of a life (and the weaker half at that) even come close to truly assesing reality? Most so called realists take our heads, shove them in shit, and then tell you to open your eyes and view humanity. Many realist and naturalist writers are notorious for this, but you are even fucking worse. While these writers do give us a "real" look at the bad parts of humanity, you would grab the shit bound face and hold it in longer as justification for your power and materialism. I'm sick of these grim power mongers ruling this world, holding our heads in shit and telling us that it is us until we believe it. It is through this sly and subtle manner more than anything else that we are bound. Consequently this is also the of cause materialism and the "good death." So before you or any of your shitty half alive kind force my head into more shit, know that I, a true realist, will recognize it for what it really is: YOU.

Matt Edgar/ 411 West Alkire/ Sugar Land, TX

Dear MRR:

Hello, this letter is in reference to the one printed in MRR#54 about my magazine Famous Hardcore of Punkland by Larry Boyd of Suburban Voice. Since he attempted to slag me and give his version, I am hoping that you will to, indeed, be kind enough to give my side of the story as well, too.

Somehow or someway this individual happened to find out about my publication and addressed it to me. It so happens to be that both Larry and me were very very close penpals a long time ago when we were much younger. We traded tapes (something that is now not uncommon) and letters and so forth. We were friends.

At least a decade after all this happened and we lost communications with each other, he wrote me and sent me a tape of his band (I can't remember the name). Well, with no sarcasm meant, I wrote him back giving a few reminiscences and happened to mention that his band wasn't my cup to tea.

I am not putting him down for it but this person has no concept of the hardcore music genre whatsoever. His mellow "punk" band is more apt to suit commercial soft rock stations across the country, might I suggest, and that is fine for the people who like that sort of thing.

This is a quote from a letter Larry Boyd sent me: "Actually, as a fanzine editor your review was the least enthusiastic I've yet to receive, what does it all mean... As for the syrupy vocals, where were you when all I could do was yell and scream? If you're gonna hold it against me for trying to actually sing, well excuse me. Hey, folks like what they like, I know...Hardcore music is an accurate reflection of a certain way of looking at things but it's not very connected to musical sound, and I like some colors in my noise, okay? There is something heartless and forlorn after hearing all that velocity and rage, and nothing but velocity and rage...We did a lot of pessimistic or negative stuff but (at least to me) we preserved a shred of hope..."

After reading this ignorant and biased statement about the hardcore music genre from Larry Boyd, I then realized that both of us changed, polarized in opposite directions, and with his non-interest in hardcore music there was no reason for us to communicate any further. Since then I have been getting from this nazi the most vile and putrid "hate letters" ever known to mankind.

I don't like Larry's commercial soft rock band, and I don't like him anymore either.

I owe nothing to no one. I work my ass off reviewing hardcore music and 95% of the music I listen to is hardcore music. The money that goes into printing my zine comes out of my pocket, and I don't (and probably will never) make a profit from my FAMOUS HARDCORE OF PUNKLAND. At least 70% of it is written by me, but to also give additional viewpoints or perspectives. I have a letters section, readers poll and several columnists.

I dare Larry to print his own zine, write it and publish it since he roughly makes as much money as I do working nine to five at a regular job. I make alot of sacrifices but I enjoy what I am doing.

Furthermore, if Larry (who is roughly one or two years younger than me) doesn't like what I am doing, if he ever gets the chance to meet me in person, this is what he can do. He can kneel on his hands and knees, pull down my pants, and kiss my fucking ass. Sincerely,
Craig Hill/ POB 26684/ San Jose, CA 95159

Dear Fuckheads,

To all of you who have been giving those wonderful comments on the difference between heterosexuals/ homosexuals, who cares? IT DOES NOT MATTER !!!!!!!!! To all you straight edgers, who cares who takes drugs and who doesn't IT DOES NOT MATTER !!!!!!!!! We are all human beings, so quit your fucking nit picking OK?!!! IS THAT TOO MUCH TO ASK?!!!! If you got to place a judgement on a person judge them for how they use that gel like substance in their cranium called THE MIND and for how creative they can be. (aw shit I probably started another stupid controversy that has no end) Have I gotten through to anybody out there at all?

One last comment, to those of you who are in the military and want to get out I can offer some suggestions that work and may work for you, if you are interested drop a line and let me know
Flesh/ Unscene Vision/ 2336 Market St #107/ San Francisco, CA 94114

Dear MRR,

This is Enrico from Italy, I'm answering Kristina Bohn's letter in ish 54. I was very happy because your letter was proof that in your country there's still people who refuse to lose the oriqinal DIY attitude and right to rebuild things in the alternative way. So you've been over here, were you at the CCM/INDIGESTI/NEGAZIONE show in Bologna last summer? I met a girl from S.F. there who had your name, it's you? Anyway the point is, did you see low ticket price? Did you see any fascist bouncers on stage? Did you see people talking together? Did you see people slamminq and having fun together? Did you feel that generally friendly atmosphere? And now, do you see all these things in the USHC? Sure, I was wrong, I generalised things. How can the Gilman St. Project be the same as a Metro or a Rock Hotel? I think Gilman St warehouse is the closest example of our venues,. You live in Davis, I guess that's pretty close to you, so be a part of it if you're not. I wish 10, 100, 1000 Gilman Street Projects in the USA. I recieve MRR monthly and I read "this band is signing to Death, which is part of MetalBlade, which is part of Enigma, which is part of Capitol", a well known major, isn't it? And I read "I pay $8.50 or $ 12 for a show and I get beaten up" so I say we do have little in common, and again I generalize things, Kristina, your face is totally saved. We had shows with Rhythm Pigs, Lethal Gospel, Social Unrest, Ignition, Attitude, and they all played in the alternative circuit and had great experiences (well, as you maybe know, the Rhythm Pigs drummer had pneumonia and their van was stolen , but that's another story)—while DRI (surprise), Bad Brains, Firehose, Sonic Youth, Husker Du, Suicidal Trendencies, Gang Green, Circle Jerks all toured with agencies and automatically didn't play in Italy. Why? Because if an agency goes to a club and says "Would you book Circle Jerks?," the club owner would say who are they?, In fact, Henry Rollins/Gore were supposed to play here with agencies, but they all refused to book them, and only after that the drummer of Gore called us to play over here, and they played in the alternative way. The Italian HC is truly underground, we don't have shows in clubs, we prefer to have less shows but truly self-managed ones, and, yes, we do have differences, backgrounds, countries, but we're all one people, we know what we want and the way we want it and it's great to know there's a lot of people like us out in the world. Arrivederci.
Enrico GDHC c/o Andrea Penco/ V. Tito Speri 3/ 57122 Livorno/ Italy

Dear MRR & readers & specifically George Tabb of New York,

In your letter in issue 55 jughead you said that the Ramones coined the word punk rock. Bull Shit my ignorant friend! Punk rock is a term started in the 60's by the music press to describe garage bands like ? and the Mysterians, and the MC5.

As to your point that N.Y. started punk - B.S. again! (What is this; a form of metropolitan nationalism?) You contradict yourself by saying that Iggy was the first punk... he's not from N.Y.C. (which you seem to portray as the place 'real' punks come from) or the state, he's from Detroit Michigan (as to the fact that you seem to think that punk never applied to music before Impy or the Ramones, it was around long before that, back when your mother was trying to stop you from picking your ass and eating her snot rags!)

Without the Pistols (& other U.K. bands) though they may have been goons, there'd be alot fewer punks because they opened the doors & set the tone for milktoasts like you!

If you want to get into specifics, Billy & Johnny have excuses because, according to you George, they were always goons, but what about the bands you mentioned? The Talking Heads - a joke! Television - hah, Blondie - they went disco then sold out (what a statement!), as for the Ramones they should have had the good common sense to stop making records after "End of the Century" (Look at them now, a bunch of old guys trying to hold onto youth and gloating because they've been led to believe that they started punk.)

I'm not saying that N.Y.C. didn't contribute certain influences to punk, but punk wouldn't be what we know it as if it wasn't for the first English & European punks, and you'd probably have your head up you ass like it is now, the only difference being you'd be listening to Elton John instead of Ed Gein's Car.

As to the statement that G.B.H. suck, I've met the guys and they were just as you described the Ramones except that they're not from New York, so, if we take your letter as gospel, they must be assholes (as is anyone who puts down the big apple (i.e. your closing statement reads "hater of haters of New York")).

Maybe you should take your head from between your legs and look around maybe you'll learn somethin' (though I doubt it!), like that maybe the Ramones aren't that fucken great, and that the Pistols etc. did a lot more than you think.

You might look up the word 'biased' in the dictionary, as you put it, it suits you well.
Kevin Belanger, Ottawa, Ontario

P.S. If the Ramones and Blondie were so all fired important then why is it that they had to go to the U.K. to get widespread recognition before they got it in the U.S.

P.P.S. Why is it also that, if the N.Y. scene was so influential, that punk didn't start to take off until after it did in England.

P.P.P.S.: Also, how is it that, if the N.Y. bands were so important, they didn't become popular, or become well known until the U.K. scene exploded?

I think it has to do with the fact that 'punk rock' owes alot to its English forefathers, but far less to the Ramones since, if you look at old interviews in N.M.E. it was the Pistols who inspired the Clash to form who, in turn with the Pistols inspired bands to form all over Europe & eventually into North America.

P.P.P.P.S. (last one) To all the idiots (you know who you are) who put down "peace, anarchy & freedom" at the end of your letters - stop it! It's gotten old. Think of something new! The sentiment is nice but it's just been printed too many times since Crass did it in their early records.

Dearest MRR:

I can't believe what I read in #55!! It was a reply to a letter written by a MR. GEORGE TABB! This letter is directed at him!!

Who gives a SHIT where "Punk Rock" started! Who really cares!!! It is all- not only "PunkRock"-personal preference-N.Y. hardcore doesn't rule-English "Punk Rock" doesn't rule-as far as I'm concerned-none of it rules!

I'm a Canadian living in England-and I've also been to New York-I like both (personally)!! You obviously are discriminating against the English because you happen to be based in N.Y. I can't believe how ignorant people are—even after all these years!! Isn't this supposed to be about unity? We are not supposed to be competing for the credit of the origination of "PUNK"!

Being from Canada we were the LAST to get "Punk Rock". But that just doesn't MATTER! It started !!! And that's it! And (personally) I'm thankful for it! Why can't you just appreciate it for what it is?! Or do you? But why don't you say so!!??!

This probably won't be printed—but obviously you have something to do with MRR—So I hope you read this and open your mind a bit. English are not the only ones who wear "Stupid" clothes—as you put it—New Yorker's do, too!

I hope I have made an impression on you, MR. GEORGE TABB! And the impression, in short, should be "Don't be so fucking stuck up about it!"
Yours sincerely,
Marlene W./ 2 Victoria Terrace/ Melksham/ Wilts SN126NA/ England

P.S. I like THE FALSE PROPHETS-but they don't RULE! (a term you Americans use so lightly!)

P.S.S. To inform you a bit more about English punk- they have a fuck of alot more than GBH, EXPLOITED, and UK SUBS, pal-why don't you try learning a bit about it-instead of shrugging it off as second rate punk! Thanx for reading.

Alright Myke, I'll bite your bait. (Pun intended!)

I enjoy your rantings for the most part. You seem to be a person who thinks for himself, and I like that. So I don't write in anger, 'tho anger can be a powerful ally when controlled. But rather I write as a worthy opponent who walks the warrior huntress path.

I don't mind whores (folks who use their genitals for profit) or most men, for that matter. I have women friends who worked the sex trade. I've heard their woman talk. Like Robyn, they see themselves as feminists, 'tho their vision may differ from mine in some respects. But as Robyn said, "A feminist wants freedom, for

women...." Feminism is not meant to replace old rules with new ones, but rather frees us from all rules that confine us to narrow categories, so women can weave our own images of Goddess (femaleness). And while some of us choose to exploit the male image of Goddess for our own gains, it doesn't mean we take it seriously, for inside every nymph is a hag waiting to be born, and in the end, that male image is worthless.

In this spirit, there are such women groups as The Pink Ribbon, "hiking-booted radfems" and whores working together on issues related to prostitution/porn, and enjoying woman talk. They provide self-defense training and street patrols to protect whores from male harassment and violence, be these men pimps, johns or cops. They also worked towards decriminalizing prostitution, as we should not be punished for using our bodies this way. In other words, it's radfems in hiking boots who are putting their asses on the line and in the streets, protecting whores as part of our female herd, and not men such as yourself who profess to benefit from the sex trade. And the main goal of groups like The Pink Ribbon is to break free of man-made boundaries that divide us into "good girls" and "bad girls", and then conquer us.

No, I don't like prostitution, but I'm for prostitutes. Prostitution is a reality, and denying it doesn't make it go away. But perhaps we can improve the working conditions for those who choose this life, regardless of why they choose it. We could also benefit by understanding why prostitution evolved, and what needs it fulfills. It's certainly not the oldest profession. Midwifery has been around much longer. And it seems to be a civilized creation. There is a logical reason for this too. Civilizations always assimilated the religions of those they colonized. Those pastoral cultures colonized by the first known civilizations, used fertility rites as part of their religion, and this was assimilated into the dominant culture as temple prostitution, with priests officiating as the first pimps. This fertility rites, which celebrated the rhythms of creation, to the needs of newly developed market economy. At first, all women. were required to whore themselves in the temple, before they could marry. And as these civilizations degenerated, this was replaced by women slaves who worked as full-time temple whores. Since then, temples have deteriorated into burlesque houses and bordellos. Personally, I find them a piss-poor substitute for the bloodletting, trance dancing and sacred orgies of primitive fertility celebrations! The Witches Sabbath, which had-nothing to do with Satan! Sure "gyrating nudity" is fun! But the point is Mykel: you're not the one doing it. You're letting Robyn and others do it for you! This is called infantilism.

As to the "shaved beaver kind (of feminism) that says you have as much a right to be a woman and showing it off as a flannel-shirted, hiking booted radfem has of hiding it"...many of us "hide it" because we've been brutalized by one too many men and as a result earned a sense of our power, and the realization we can choose not to "show it". I dress to discourage men from looking at me, and perhaps shouting a few "obscenities" because I can go about my business more efficiently if I don' t have to deal with sexual harassment. Nor does Robyn "show it all" but only that part of her guaranteed to scare certain men out of $20.00, "and then make us feel like we got a bargain." Those aspects of herself that may come out in woman talk, remains hidden from your view. As for me, the warrior-huntress wears whatever face best suits her purposes at any given time. Sometimes it suits me to be the nymph, and other times I prefer the power of the hag. And I'm sure Robyn understands this woman power, as anyone who can survive the work she's chosen, and still remain some what balanced (I assume she is anyway), has to be one hell of a warrioress herself.. And this is another point to feminism. Earning a sense of our power is what counts, not how we earn it. My neighbor earns her power by hunting deer, and perhaps dancing naked does the same for Robyn.

The "real enemies of womanhood" are folks of both genders who insist on dividing us into "good girls" and "bad girls". This includes you, and since your ideal of "good girls" are those who flash their gash for a price, I must be a "bad girl". Well, you know what they say? "Good girls go to heaven, but bad girls go everywhere else!" Women who choose Robyn's path may have financial securitv and a few luxuries, but they achieve this by footbinding themselves into knock-me-down-and-fuck-me shoes, while confining themselves to lives of banging in boxes (strip joints, brothels, studios). This is the price society demands they pay for their little piece of honky heaven. And it is their choice. But as for me, I'm gonna pull on my long johns, my flannel shirt, tie up my hiking boots, and like all "bad girls", go everywhere else!

I'll end with a phrase borrowed from the prostitutes rights group C.O.Y.O.T.E: Call Off Your Old Tired Ethics, Mykel! Aloha,
Vicki Dancin' Crow/ Taproot Farm/ 11216 Peacock Rd/ Laingsburg, MI 48848

Dear Tim & gang and whoever has editorial control,

I don't understand why Mykel Board's column is in your mag at all! Is he the punching bag of the letters column; or does he in fact represent some of your own "democratic" views? The reactionary garbage in issue #55 (Dec) is so pervasive throughout Amerikkka from the billboards to the TV screens that it doesn't need to be recreated in the pages of your "alternative" magazine. The exploitation of womyn is so cloaked in sophistry that we sometimes overlook that this is the bottom line in taking MB's reactionary dare to print Robyn Byrd's photo. In the name of "freedom" and "feminism", we have purchased the woman as a commodity (albeit just a piece of her...pun intended) in picking up your mag!

In case anyone really thinks this is "womens liberation" and that this is "free"; they should recall that Mykel Board paid $20!!! Supposing Robyn had charged $100 each for her performance...would Mykel have claimed that this is no longer feminist? In a country like Thailand which is used as a political pawn by the US and allies, SEX is the number one industry...and since it is so cheap, the women in Thailand must be the freest in the world, right Myke? (There is currently a US-inspired AIDS crisis in Thailand!).

Pornography is yet another extension of the exploitation of women as a commodity; and although it seems so innocent, it fosters an ideology that is deadly to women. Myke Board mentions some feminists and some reactionary prudes in the same breath as if to say that all feminism is equally reactionary! Well, I have some suggestions to check out if people want to check out how pornography really fits into the overall scheme of exploitation of women. The movie Mona Lisa shows a direct link from the gansters to prostitution to the "innocent" porno. A documentary about Shauna Grant, "Death of a Porn Queen" relates her drug-related suicide while saying days before that she really loves what she's donig. And finally, Linda Lovelace has written two books (the most famous being Ordeal) about how she was exploited by her manager/pimp/dealer into doing things she could never comtemplate sober!

Mykel Board doesn't sound like a punk. He sounds like a typical 40 year old man...especially Amerikkkan. Yes, he is right to wave his American flag in front of his Hungarian friend Imre; and to say that this is "freedom he doesn't have in Hungary." Of course a Hungarian woman might have had a different view!!!

But the really disgusting thing was that you guys printed this shit without a shred of rebuttal; and even took up his dare. I know damn well you censor; and this is not a bad thing...who wants to read all the nazi and skinhead shit? So why didn't you censor MB's column...is it any better?

Sincerely with an open mind, Nick Refuse,
San Francisco

Dear Readers and Writers of MRR,

While I know he didn't get laid until his sophomore year in college (probably by a new wave freshman who thought his trench coat and badges were "punk"), Mykel Board has a serious mental instability. We all know this is why he writes for Max-R-n-R. Someone to break up the correct political monotony, be a scapegoat for pissed off little ol' wanna be equals like me. But if he ever intends to be considered anything more than a bored little "3 year old" shouting poopoo doodoo caca peepee, he'd better shut up. All us women who've been subject to doggy boners such as his (in terms of someone staring at your boobs, pinching ass, etc.) know he's horny as hell and that is why he's trying so hard. "He who fucks not often, opens his mouth most often"—new feminist proverb. This Byrd lady is probably the type of woman who has no idea what supposed feminism is—and we know that it is not being free to fuck who you want when you want because that is already, and has always been a "given" right here in the USA...she is probably just his type. Sports loving cocksure Anglos love blonde bimbos, and that's a fact. How do I profess to know so much about this? I live here, and know that lurking behind every Alan Alda mask is a frustrated Robert Crumb. Just try it sometime, Mykel, see how easy it is to walk down the street at night, boobs in or boobs out, and "just because you're a girl," get lewdness, meanness, threats of rape, etc...It's nothing but fun and freedom for women!!! Yea!! Seriously!!!! We have it so cushy, and all because of men like Bored!!! It almost makes me proud to conclude this letter with this thought: Better keep that wet little lipstick in your pants, boy, or you'll get arrested and have it chewed off by someone who knows how down at the county jailhouse. Peace be with you all at Gilman St...
Canned foods and lady love,
The Kentucky Fried Dog Nuzzle of the Loyal Order of Weenie Roasters

Dear MRR,

I realize letting Mykel Board have his own column is a neat way of showing the world just how much you respect freedom of expression, but your resident midget/chicken-hawk really should get his facts straight every once and a while.

#I-I have never "dreamed of being a rock star". I might've fantasized occasionally about turning Mykel in to the F.B.I. and getting tons of reward money from Etah Patz' parents, but no, being a rock star is something I do not aspire to...

#2-I never begged GG Allin to let me play guitar for him. I was asked to...invited the first time, in fact, by Mykel Board himself (back when Board was setting up the infamous Cat Club gig of October '86, the one with the "sure thing" $250 guarantee). At no point was I "fired" by Mr. Allin; GG tried to cancel the entire show the day before the gig 'cause he didn't think the band was ready (particularly the lead guitarist and bass player, both of whom had never heard any of the songs before). He relented when his drummer/mascot Mike Edison burst into tears and pleaded with GG not to cancel, for fear of being embarrassed in front of all the people he told to show up.

#3-At no point during the Lismar show did GG piss on me, or try to piss on me. He did however, attempt to give me a blowjob while I was playing. I barely managed to get GG's hands off my zipper and escape unscathed, never missing a note in the process. (Mykel should remember this incident pretty well; he and his foster children were less than 10 feet away, cheering GG on).

#4-The Dugout Scene...having to watch Board, Edison and various Letch Patrol members each engaged in a pathetic display of one-upmanship, each trying to become GG's newest sweetheart. The roughest part was when Edison, the man who regards being GG's personal lap-dog as his highest achievement, insisted on accompanying Allin into the men's room. When I asked "does he really need you to hold it for him?", GG responded violently, deciding to defend his pet's honor by going wee-wee on my sneakers. Sure, he was aiming for my mouth, but fortunately I jumped atop a few chairs, sparing myself from an untold # of social

diseases (which I've probably already caught from shaking hands with Mykel).

Mykel Board can continue to twist the truth around, but he can't distract some of us from the real facts; the dozens of young boys buried beneath his floorboards, the headset telephone, the rubber hose, etc. Thank god he's only got another 5 months to live.

What do the following NYC bands have in common; The Thing, Hypno Love Wheel, Honeymoon Killers, Black Snakes, Saquarra Dogs, Blind Idiot God, Pussy Galore, White Zombie, Swans, Krackhouse, Bongwater, Fish & Roses, Rik Little, King Missle, Dig Dat Hole, Blowgun, Royal Trux, Mofungo...? You won't find any of them in the MRR NY scene report. Not that reading about what the False Prophets had for breakfast isn't fascinating enough. Good luck with the swap meet, beware the green tape etc.
Gerard Cosloy/ NY NY

Dear Gerard,

To quote from Gerard Cosloy: "You want accuracy? You want journalism? Don't talk to me, I'm no journalist. Go talk to Steve Blush."
Mykel Board

Dear Gerard,

Touchy, touchy. Listen, Mykel Board never has his facts straight, but how cum this is the first time you noticed? Anyway, you're just jealous cuz more people hate him than you. Tim

Dear MRR,

Are the Apostles nazi sympathisers? I don't know you tell me. But I'm telling you that it's fucking easy to ses through people who come out with pathetic lies to coverup their fascist views. Andy, you're such a pathetic little cunt, in MRR 54 you said: "I gather Skrewdriver are some right wing punk group according to information passed onto me by one of my collaborators." Don't glve me that bullshit, Andy, you know as well as I do that Skrewdriver are a nazi skinhead band. Andy, do the songs "Shove the Dove", "White Power" and "Smash the IRA" mean anything to you? Andy, does the name Ian Stuart ring a bell?

Andy, you reject politics such as anarchism and communism, don't you? Andy, I want to draw your attention to something you said in MRR #I5: "Perhaps this is why I respect Skrewdrivsr more than most 'Anarchist' bands. I prefer the lyrics of the latter but prefer the honesty and the dedication of the former.Crass are genuine and they have myself and Dave's trust, admiration and respect and that, to a certain extent, is mutual. I can think of no other bands who are worth more than a wry smile and a knowing glance at the cash register." You said that Andy. Why do you respect Crass, Andy? Crass are anarcho-pacifists (None of the Apostles are anarchists or pacifists).

On one of the posters which accompany the Equinox Screams LP, I noticed that there was some really small writing which read 'Crass Fuck Off' and there was a cross and circle sign next to it (For those of you who don't know, the cross and circle sign is used by a right wing fascist movement called BOM).

I thought it was'funny when Andy Martin said, "In the words of Charles Manson, 'We know who we are just as you know who you are.'" Andy Martin seems to have forgotten that on the back of the Apostles LP How Much Longer, Andy Martin wrote "Orwell, Rand, Marx, Thatcher,Christ, MANSON, Hitler, Beethoven, Blake, Bakunin and so on, they're all creeping nobodies with nothing to say that hasn't been said by countless other people before, during and since." It doesn't say a lot for the Apostles if at first they say Manson is a 'creeping nobodie with nothing to say' and then try and use Manson's name to justify their right wing views.

In MRR 54, Andy Martin said: "I personally find the sentiments in those songs insulting which is why I wrote them." That's a LIE on the A2 poster Andy Martin says: "RIGHTS FOR WHITES. KILL OR CURE. STOP THE ROT! ROCK AGAINST COMMUNISM. Most of us have felt like this at one time or another, but few have the courage to admit. I wrote these items because I felt like it. I have no guilt and no shame for I believe in nothing and everything, there is no dogma, no ideology and no set of rules in my life. What about yours? Are you so perfect that you can criticise me? Judge yourself first. The drawing says it all really". That is word for word what Andy Martin says on the A2 poster.

It's obvious that the Apostles are a nazi group, who hide under the cover of homosexuality to preach right wing bullshit (the end result being, that if anyone says that they're nazis they can say "How can we be nazis if we're homosexuals???"). I will prove to you now that the Apostles are nazis (bear in mind that in MRR 54 Andy Martin said: "Three members of The Apostles are largely GAY and all of us have at some stage in our lives have worked with LEFT WING groupsect").

With the Equinox Screams LP there is a poster/article called "59, Ferry House, Harrington Hill, Clapton,London, E.5"

I have reprinted some very anti-gay, anti-communist, racist, sexist comments off of the poster/article—all of the comments were made by Andy Martin. (However, in MRR54 Andy Martin said: "Dave, Sean and Colin are equal members of the group and have just as much representation/ideas/say in it as I do"), so I take it that the rest of the group agree with Andy Martin as well.

On the poster/article Andy Martin says things like: "Yet outside this red brick ghetto stood the ornately decorated, tasteless and insulting homages to the wealth of the occupants, houses and semi-detached buildings with front gardens that gave you the impression they were manicured rather than 'kept' and of course these disgusting paradises were all lived in and owned by jews." Andy Martin then goes on to say things like: "I realised that it would only be a matter of time before the friendly, intellectual approach gave way to the dour, hostile and backbiting bitchiness I have learned to associate with most homosexuals." Andy Martin then goes on to say things like: "But the one thing which separated us was also to be the one thing which caused me to hate him with just as much venom and vitriol as the other scum—he was a homosexual. This led to him attempting to adopt homosexual attitudes and aspirations, consequently ruining his individuality and his character."

Andy Martin then goes on to say things like: "Punk girls are often lacking in common sense and intellectual ability, (as are many females)." Andy Martin then goes on to say things like: "One additional point I feel important to make is the gay liberation scene is forever in search of what is amusingly termed 'multiracial harmony', a phrase probably caught, like flu from America. Place a few 'gays' among a racially mixed group of people and within minutes they'll have succeeded in separating them into ethnic groups and make damn sure everyone knows who is 'our black brother' and who is not. Gays (as these sad, miserable people like to be called) require the existance of other oppressed minority groups in order to make them feel less pathetic than they already are. I can talk to two people and pay no attention to their racial origin or skin colour unless the subject is raised for some reason. Politically-minded homosexuals, however, possess an integral racism which manifests itself in treating people with dark skins differently to our Caucasian bretheren. They defend Rastafarian Fascism as 'the black peoples search for their identity' but condemn celebrations of our own Nordic past as 'fascist and nazi' simply because we are not as contemptible and as useless as they believe themselves to be. If homosexual people genuinely believed themselves to be natural and healthy, then they wouldn't behave in such a guilt-ridden, perverted and prejudiced fashion towards others.

Andy Martin then goes on to say things like: "They'd be the envy of sickening communist slime from Islington town hall to Camden market no doubt."

I have NOT made any of this up. All the above right wingbullshit is what Andy Martin comes out with on the poster/article called "59, Ferry House, Harrington Hill, Clapton, London, E.5"

If you've read this far you would have gathered what a bunch of immature prats the Apostles are, so BOYCOTT THE APOSTIES because its nazi babies like the Apostles who give punk a bad name. DON'T buy the Equinox Screams LP and DON'T buy any of the Apostles' other records either; on their past recordings the Apostles say they care but they obviously don't.

Andy Martin, Dave Fanning, Sean Stokes, Colin Murrell if you lot ever bring out a record again full of right wing bullshit, I'll cut your fucking heads off and I'm not joking !

Yours in Boots &Braces , Mickey Oi (The System Smashing Skin) ENGLAND.

PS Keep up the good work MRR, you're doing a grand job. If anyone wants to hear some good punk/Oi music that hasn't got any rightwing bullshit in it, check out OI POLLOI. They're fucking brilliant.

Oh and if Elric the Skrewdriver skin from Rochester,NY is reading this, go and fuck yourself Elric 'cos we don't need wankers like you givin' the skin scene a bad name.

MICKEY OI REQUESTS THE ATTENTICN OF ALL MATURE SKINS EVERYWHERE. Oi all you mature skins out there, start writing to MRR with something good or interesting things to say. Because I'm sick and tired of reading letters in MRR writen by immature, stupid skins like Elric. Arse holes like Elric make me feel ashamed to be a skin.
WE ARE THE NEW BREED SOTHE NATIONAL FRONT CAN FUCK OFF. MAKE FRIENDS NOT RACISM!!

Dear MRR and ears,

In response to THEUN.K, issue #55, and his slagging of D.R.I. at Utrecht on Sept. 25th: It really amazes me, and many other people that when a well known band such as D.R.I. or G.B.H. or 7 Seconds, etc. gets their, say, third album that everyone begins to slag them off. Or they say, "Oh such and such, they've sold out."

Why, I ask, can't bands improve on their previous release? Can't they add a bit to differentiate between the new album and their previous one?

Sure, D.R.I.'s first album was good, but the production—it SUCKED. Really. "Dealing With It" was a gem. Everyone's favourite band was D.R.I. Then "Crossover" came out and it had longer songs, more metal. It showed CHANGE, both on label and tune (but not lyrics) and of course out came the nitpickers and moaners. Why? Because it's different. Isn't that what the scene is about? Change?

Our music changes, our way of living changes, even our views change. Because of PROGRESSION. That is why we're still a major group in the world. We haven't stagnated and withered away like hippies or mods, etc. Now I'm not trying to preach the direction the scene should go, maybe crossover (the scene) is the right way. Maybe not.

OK, so Mr. THEUN.K starts to dislike D.R.I. (or any other band) because of their latest album. But he still goes and watches them play though. Doesn't he?

In regards to the band and the particular gig you observed: I believe that you are one of those few people that go to a gig, see something unusual happen, or watch the band on an 'off' night (no band is perfect every night) and straight away believe that ALL of their gigs are like the one you saw. ALL of the time. Well mate, YOU'RE WRONG!

D.R.I. toured Australia in late November and I saw 1 Canberra and 4 Sydney gigs with Sydney bands Massappeal, the Hard-Ons, Mortal Sin, and Canberra band SSDC. The guys from D.R.I. did not act like rockstars, they talked with us, drank with us, and came around to parties with us after the gig.

This is all relevant, as in Canberra there was about 10-15 meathead skinheads causing trouble and basically screwing up everyone's night. This came to a head twice this evening. The first time, Josh the bass player and myself

were quietly chatting at the bar when one of the skins came up and hasseled Josh because he was American (we found out later that this particular skinhead that was the ringleader, had lived in England with Skrewdriver). Then when the skin saw Josh's star of David earring, he attempted to tear it our and began screaming obscenities such as "we don't need your yiddish scum here" and "we're gonna crush and kill you Jews" etc., basically just showing their intelligence.

We were all expecting trouble. Backstage, D.R.I. asked for everyone to stick together and if anything did happen, that they (the band) would be right with us, and feel free to grab anything of theirs if we needed it to DEFEND yourselves. As the band got set up, Kurt got on stage and announced that the band had nothing against nazis, they don't like them. Plain and straightforward, and said with great courage considering the tension building within the skinhead group.

The band started, the cans flew, the skins had muscled into the pit. The skinhead ringleader then proceeded to beat up an innocent headbanger. The band stopped playing and Kurt immediately began asking for assistance to help this guy from being mashed by the pack of skinheads (there were no bouncers or doormen).

The skinhead got on stage and started hitting another guy. Then it was on young and old. People used cymbal stands, guitar racks, anything, and we all chanted "Skins out" and "Nazis suck". Now, don't get me wrong, please. I hate violence, we all do within the scene here. But enough is enough, and as Kurt pointed out over the mike, there is absolutely no reason why 10-15 skinheads should spoil a night for 200-300 people and threaten to stop the band playing after 5 or so songs. We had just been putting up with that victimization crap for too many years and it just exploded—all of us.

After the chanting, the skins left and the cops took them away. Amazing, the cops believed us for once! The band resumed playing their 30+ song set and it turned out to be one of the best sets they played on tour here.

In Australia, we don't get to see many international bands often, unlike Europe or the US. We would be lucky with one a year. So, any band that comes here expecting to loose money (due to the shit value of the dollar), play well worth the money and help the audience in times of trouble, as DRI did.

Due to this, I can't help but thinking that you, THEUN.K, are just an ungrateful little shit who is lucky enough to see overseas bands, but a person who just doesn't appreciate their effort in coming over and playing in front of people that they know nothing about yet are expected to play at their top performance all the time.
Bibs/ 417 Alice St/ Harris Park, NSW 2150/ Australia

Dear MRR and readers,

First of all I would like to thank MRR for taking the time to review our new VERBAL ASSAULT record, whether or not you gave the record a good review or not is not important. Now to clear up a few issues.

The reviewer was one of the unfortunate ones that went out and bought a copy of the VA record and found no insert. There were about 1000 copies which accidently didn't include an insert. We apologize and infact if anyone who didn't get an insert needs one, please let us know we will be glad to send you one.

As for Giant becoming "increasingly impersonal", well I must admit I was kind of confused, so I called MRR to get a clarification. It turns out TY was referring to Dutch East and not Giant. Believe me, this is no big wheel corporation, this is a label with one full-time employee and two part-timers, that believes in helping bands. Several of our bands came to us because they were unhappy with their previous labels or because they were offered bad deals from the real corporate labels (You should know who they are).

Once again, thanks for the review. Best Regards, Steev Riccardo/ Giant Records.

Dear Steev,

Yes, as you indicated, I was referring to the Dutch East/Giant, Dutch East/ Positive Force, Dutch East/ Flipside P&D deals. What these arrangements mean is that DE puts up the money (usually) for production costs, and in turn gets their name on the back and exclusive distribution rights (or at least the initial headstart). It also means that these formerly totally independent labels have their pursestrings controlled by a larger economic entity, an entity that increasingly issues generic and commercially-looking records that remind me of the bad old days of 1968-9, when labels started capitalizing on the scene, buying up smaller labels, and putting out the same impersonal mass-release crap. I rue the end of these organizations' DIY ethic.

Dear MRR,

A few days ago I witnessed a person being stabbed to death with a knife, and I'm unable to get back to normal because of the shock I suffered, please if anyone out there had an experience similar to mine, I'd be glad to hear from you, what did YOU do to restore your mental health? Somebody please write!!

I wrote the following poem late one November night, while enjoying candlelight and classical music, just thought that you might be interested in hearing a European's point of view concerning your ongoing New York Crossover debate?!

"English Situation"
I remember years ago, the standards that I set
I wouldn't pay a fortune, to see some english band
So we made our own conditions, and got back in control
And that's the way it has to be, no rockstar-shit you know

It worked out for a while, but people they don't last
+ the new ones show no interest, in learning from the past
This time they aren't english, still the language is the same
Cos ignorance means cash, when americans they trade

A bunch of greedy assholes, sporting New York-hardcore rules
With a fat retarded skinhead, Acting as their tool
You can have the scene, I don't care at all
If fag-bashing and stars and stripes, is nothing out of norm

If you buy their records, I think you're ignorant
And to me it's pretty racist, to sing "Speak english or die"
I don't think of you as stupid, and ask you can it be
A jolly little facist, in you who's getting free.

Seeing as the poem contains the term "fat", I would like to tell my little story to "A beautiful person" from issue 54. I grew up being an outsider too, one reason was overweight, but I've learned one thing a long time ago, "That your looks only matter as much to others as you let them matter to you", once you realise that you might even find out, that because of the shit you went through and are going through you've turned out as a much more aware and sensitive person, than those in you surroundings, and that's really worth something, so in other words: Being "overweight" is for the real, intelligent people in this world, being fat is for all the "Billy Milano's", I don't know if this makes sense to you or anyone else, but my point is cheer up man, don't let the many assholes get you down, there's nice and caring people out there too, if you don't find them in your "scene", then start looking somewhere else.

To Elric of no. 53 and Mark of no. 54, if you in the middle of your ignorance ever wonder why there's alot of people who don't like americans, read your own letters one more time, or look into a mirror, ASSHOLES!!!! Sincerely,
Kent Nielsen/ Rewentlovsvej 59, 1th./ 5000 Odense C./ Denmark

Dear MRR,

First off, I have a question for the Circle Jerks about their concert in Denver on Oct. 23rd. Why wasn't Bill mentioned on your concert flyer? Something like "Circle Jerks w/ Special Guest Bill." Grabbing someone in the audience to sing a song or two is OK. But of all the people you could have picked you picked a nazi skinhead!? In Denver?! You must realize that Denver probably has the worst potato head problem in the U.S., and for you to stand up on stage glorifying Bill the Fuckhead was just fuckin great. Thanks. Now they feel all the more superior. And to all Denver and surrounding area punks it's time we unite and take a stand. After all, that's what punk is all about, thinking for yourself and taking a stand against things that are wrong in our beliefs like war, eating meat, racism, etc. You certainly don't support them... or do you?

And 2nd, what's happening to the Denver scene? There's more metalheads than punkers at HC shows. The metalheads don't even know what punk is about, they just wanna bang their heads. I wish they'd bang their heads on moving trains. And what's worse, you just about have to be on Combat Core to play here. Face it, punk is dying in Denver.

And last, in reply to Ben Weasel's letter in MRR #54, I don't believe Jello's appearance on MTV was bad at all. Should we stay in our own little world singing anti-war songs to anti-war people, (same shit, different song) or break through to society and get people to think and try and better the world? Sincerely, Anonymous (so as not to be singled out by the potato-heads)
P.S. I think the D.K.'s say it best with "Nazi Punks Fuck Off."

Dear MRR Readers:

How many of you out there have come face to face with the question of what to do with your future? I've been a thinking individual for years now, and I planned to always live my life "alternatively" by not supporting the government, doing what I want, and not falling into the basic society trend. But, now, as I'm faced with leading my own life, I'm not sure what to do. I mean, how can you suport your beliefs, yet still support yourself? Things have changed greatly in the scene, since only about 2 years ago. It seems that now it's turned into a fashion and is accepted by society as an "in style." This has caused a lot of my friends to become disgusted and not associate with it anymore, even though they still have their beliefs. I feel all alone now with my friends gone and I'm wondering what to do now. I still plan to be part of the scene and do my share, but there doesn't seem to be much of anything where I'm at. I guess I should help to make one but having no place or money for shows cancels that idea and just playing in a band doesn't seem to be enough (besides where are you gonna play). So back to my main question. How can you stay a part of things when it seems that nothing can be done? Also, now that I'm on my own how can I support myself without wupporting something that I'm against? Since I need some place to stay and some way to get food so it seems that there is no possible way to live how I think is right. I need some people who can help me with suggestions on what can be done. I hope this letter is understandable because I'm growing unhappier and confused with every passing day. Thanks. STRENGTH TO THE TRUE 'PUNKS'
L.T./ somewhere in California

P.S. What's happening to communication through mail and mail order. For the past few months, I've been faked on. Just when I get a good relationship with someone they stop writing and when I send away for something in the mail I get ripped off. I sure have been losing a lot of dollars and stamps. Am I doing something wrong or what???????????????

Dear Maximum Rock'n'Roll,

Please find space in your 'zine for this letter as most people in the punk scene need to read this.

Since I was 11 years old I was into Punk which was 10 years ago and since that time I have watched metal cashing in on punk's dress

and music. Back in '77 when Punks were wearing chains and studded wrist bands metal bands were wearing hippy clothes at this time. Five years later metal cashed in on the studded wrist bands and chains, using it as their gimmick and making money out of it.

In 1980-81 thrash was first invented by bands such as Dead Kennedys and Discharge who were using it to get messages across, keeping it underground and not making a profit from it.

Now in the mid to late eighties we've got metal bands cashing in on thrash using it to put ridiculous fantasy lyrics across, commercializing it by signing to major labels e.g. Metallica, Anthrax, and making a profit from it which is everything that real punk stands against.

So why don't bands like Metallica and Anthrax cop shit these days like some hardcore bands have? It's because it's all a big trend. Back in the early eighties you'll find most people in the scene were into anarchy and vegetarianism. Nowdays you'll find them into skateboarding and crossover which is what Metallica and bands like them are into and because they're into the latest trend whether they're on a major label or not they don't cop any shit except from people who were into anarchy when it was trendy and are still into it now that it's not, like myself.

Metal and punk don't mix. The only way it could mix would be if metal bands changed their attitude a lot. To say that "stormtroopers of death" (YUCK) and Punk goes together is like saying that right wingers and anarchists go together (which they don't). Everyone should listen to Conflict's song "Mental Mania" and take note of it so our scene can improve.
John Stewart/ 2 Dallas Street/ Mentone 3194 Australia.

Dear John,

Maybe the reason so many people are into metal now is because people like you suddenly decided you own the whole punk scene (since you were into it first) and get to make all the rules and put down everyone who doesn't follow them. Fuck that. If you have all the answers why don't you just do something that matters and teach by example instead of whining about what's wrong with "the scene." Telling everyone what they "should" and "shouldn't" do is useless — it just annoys people and makes them think that being "politically correct" is one big fucking chore. And if you're in charge, I guess it will be. Your definition of "real punk" makes me want to be a metalhead.—Jane

Dear MRR,

A while back (Nov. 28th) The Community World Theatre put on a show with Death Midget, Jesters of Chaos, Morphius, and Sacrilege. Usually the Community has great shows with little or no violence, but not so on this occasion. The second band, JESTERS OF CHAOS, were complete assholes. The singer (obviously socially aware type of guy) introduced a song by saying that there was "a fucking jew" who lived next to them and complained about the noise of their practices to the police, so they were "gonna fuckin kill h!m", while wearing some sort of "Destroy Nazism" t-shirt.

If that weren't bad enough, later on in their set the singer kicked a guy in the face, breaking his nose. I guess the guy grabbed the mike cord and Macho Frontman didn't like it.

The Jesters come from Seattle, which probably explains why they (Seattle punks) are having so much trouble getting shows and such. Assholes like them generate a pretty negative attitude to those who give out show/hall licenses.

Anyway, I'd like to close by saying I'm g!ad the Jesters won't be playing our hall anymore. Oh yeah, the next time you guys miss a show because you were too busy re-arranging your punk rocker wardrobes, remember: we didn't want you to come anyway.
Signed, Just about every punk in Tacoma, WA

Dear MRR.

It has been an honour and a priviledge to have been a member of the U.K. scene since '79, and this is by way of thank you for all the many U.K. groups, artists and above all inspired individuals who still find something worth shouting over.

More recently I feel that attitude of a lot of your letters page contributors, whoever they are and however well meaning to be one of growing disillusionments towards the general health of punk worldwide. Well, to the point. Recently, they'd see this is not true. That many visiting bands come over to horror stories about unflinchingly conservative British crowds. This is not true. Take for example Dave of MDC, who delivered a really uplifting show in London only a few weeks ago. Dave told us all that he'd exopected a real shit turnout and a real agressive attitude towards the band. He personally applauded the openess of an audience that patiently acknowledged the fact that RIPCORD a particularly popular band could not perform after all due to some timing mix-ups, and sat or should I say stood with ear to ear smiles, while he and Michelle Shocked did a folk set that included chicken squawk plus some of Michelle's campfire songs.

Many years ago when the Kennedy's played England for the first time, it may have been a different story. Their first tour was nothing short of disasterous as far as audience warm up factor was concerned. But, as we all know, the rest of Europe and England now sees the DK's as an essential part of punk history, and since the cover trial, they even seem to have assumed the status of cultural martyr, however distasteful this image may appear it has thrust many independent labels and musicians into a necessary assessment of their ideals, to the point where most gigs nowadays have censorship fund stalls and benefits, to address the problem of how to procure funds for the defense of rocknroll, but also for the preservation of free speech and personal liberties.

I've known many Americans to blanch at the thought initially of playing England and the continent only to find a warm responsive atmosphere, built over many years of trust and cooperation. Comparing national and international standards is and always shall be, a shallow, erroneous affair that can lead to only one course...pig ignorant nationalism, this reduces many of us so called libertarians even, to the very level of the people we aspire to be against, be they political figures or the arrogant, untouchable rock icons we should have left behinds us in the mid seventies.

So, please...to the many artists and individuals who inhabit and enrich our lives with great music and attitudes, please come over and check us out, we are not that bad. Honest. A letter or phone call is always available, and is a cheap (mostly) way of contacting your brothers and sisters in the rest of the world, we, everybody, need each other's love and support, or punk and all the other forms of inspired living WILL indeed cease to be an active alternative to this decay and disappear forever into the textbooks as another crazy kid, fashion revolt like all the other outbursts of radicalism have over the years.

There are many outlets in England for foreign bands and artists. A glance at the ads pages in this very magazine has at lest four or five foreign contacts per page, so don't be lazy, write, build bridges, don't work in isolation, for travel is supposed to broaden and enrich the human and artistic condition. And it does. Over the past couple of years we've had great shows; ANTISECT, SCREAM, MOTTEX, DRI, CIRCLE JERKS, BROKEN BONES, CONFLICT, KARMA SUTRA (locals), MDC, SUBVERSE, AGONI, RYTHM PIGS, AMEBIX, INSTIGATORS, LEGION OF PARASITES, EXIT STANCE, BAD BRAINS, HENTRY ROLLINS, HERESY, STUPIDS, GENERIC, OI POLLOI, DAN, CHUMBA WUMBA, THATHER ON ACID, NEGAZIONE, BGK, NAPALM DEATH, CONCRETE SOX, RUBELLA BALLET, HUSKER DU, UK SUBS, DEVIATED INSTINCT, SONIC YOUTH, BANG GREEN, PLESHEATERS, GBH, AYS, CRUCIFIX, DIRT, CLASSIFIED PROTEST, and many, many, more too numerous to mention here. All or most of these great gigs were organized through national and international letter writing, correspondence, and trust., I cannot begin to conceive of a scene anywhere in the so called civilised world that did not exist on such levels of harmony and cooperation. For the fact is there wouldn;t be one without a non-exploitative output from people like MRR, and Paul Problem Child, Dig, Attila, and many more who take this labour of love as their lives work.

Thanks...Peace. Love.
A. Slammer/ 74 Goldington Ave/ Bedford, MK40 3DA/ England

Dear Maximum Rock n Roll,

Thanks for the interview space in issue #54. One band thing tho, the address is no longer correct. Could you please print the new address in your next issue: The Next World c/o Bradford Music Collective/ P.O. Box 169/ Bradford/ England. Cheers, take care, love, peace and happiness, DARRON.

Recent Adventures of BCT's

At the DRI gig in San Diego in July 87, 2 local police vice detectives looking to see permits were in order, took me to court for breaking a SD municipal code by selling punk tapes, records & T-shirts without a solicitor's permit (which costs $9 a year & $3 each after) so the police can keep tabs on vendors, especially door-to-door types). The same cool lawyer who got customs to return all 10 EPs sent to us from Sweden, cuz I was the Ingron Hutlos EP with the so called dirty drawing for a cover. He did it free again.

The judge dismissed it cuz the code says any public place, which would apply to any store. There is a 5% chance the police will press the charges again with a new slant, we'll see. I love to have the business licence etc. to wave in their faces so they gotta leave us alone. Another fun adventure.

Christopher picked up our 2nd 500 pressing of our Attitude Problem comp EP in LA & then visited Berkeley. Stuff had been swiped from the back of his truck (with a shell). That night someone took them + 50 Indigesti LP's, all in unmarked boxes so it was probably a common thief. Youch. Ha. & no insurance, ha. Well repress it next week.

To wipe out our $3000 bcg credit card debt (it's better to not do projects till you got the cash - some punkos do it, we're gonna too when the debt dies), I'm gonna auction off 1/2 of my HC/ punk LP's and EPs. Like Public TV does. I still crave the tunes but will live with tapes cuz we paid $400 in interest last year, how stupid. If you want my list of records just write, stamp welcome. It'll be 300 LPs, 200 EPs I guess.

Ryan in Seal Beach is gonna tackle the world HC directory. We have all the material together. It's just gotta be put together. Should be informative.

We'll release double 7" best of BCT in early '88. Costs $1000 less to do 1,000 sets than an LP so what the heck. If you are or know a European label that's interested in releasing that + our attitude problem EP together as a LP, get a hold of us, OK, thanks.

Besides the stupid financial thing, the rest of our punk type actions/interactions have been swingin' tons of good people there by mail & tapes, records, etc. keep comin' out like crazy, worldwide, great.

The 'benefit' auction will fill the bids in June '88. No benefit gigs ever happened though about 9 guys tried.

The IDEA, Independant Distribution bla bla is us & SD labels, Squirtdown, Vinyl Communications, Black Market zine etc. & Fartblossom, we are still trying to get going, but it's, as usual, in punk time. WAX in West Germany is havin trouble gettin trades goin, we wanna get it happening too, Mordams's doin a hot job so we'll keep trying to pull it off & maybe go national/ international in 89. Anyone anywhere wanna trade 50, or whatever, records of good HC we're game.

In 1 1/2 years Christopher will return to S.F.

with bct & hopefully the debt will be gone & he'll get/keep it goin with people there. Already Steve Flush has made 24 Car Crash and Experience the Freedom tapes for us from demos sent to us, on high quality equipment, yow. I'll catch up on tape tradin etc. & not spend the 30 hours a week doin bct. Fun always, but the tail waggin the dog too.

Anyone interested in making our tapes from masters we send you, just write. Got 25 world folks doin at the moment.

We'll repress the 'we can do..' LP, a new vinyl color, oh boy, in 88.

Thanks MRR for lettin us pay for them ads only 2-3 times a year, & recently we've had to get the bucks from that 20% interest credit cards. ha. Zines let's trade for ads, $.50

Soon as we restructure our debt (my brother lent me $2000 interest free, what a guy) we'll have 450 Funeral Oration LPs for estados unidos/etc.

Thanks Jon & Karl for helpin us answer our mail. & Larry Omega, Jesse, Carrie, Jimmi & others for yer art, yow.
Later, Chris/bct/ PO Box 16205/ San Diego, CA 92116

Hi there MRR,

This is VAN HALL here in lovely Amsterdam. Just a brief note to let all touring bands know that we are alive & kickin'. Despite a lot of difficulties, we're back on our feet. On Nov. 3rd we squatted the building since the lease was over and the landlord wanted us out. There was party/gig for the night of the 3rd which despite the lack of support from the majority of the squatters "movement" turned out good. So as of now, we have the big hall (Rhythm Pigs & Social Unrest played there), the bar w/ a stage for "minor" acts and coming soon also a record/ t-shirts - hair salon shop! We also plan to open up the restaurant again but it'll take a bit more until we know what's gonna happen. So we welcome independent bands, groups or single artists, theatre groups, performance acts, anything & everything, that feel they want to express themselves in an independent space, self-managed by the people for the people to check us out when in Amsterdam. You can reach us by mail at: VAN HALL/ Van Hall Straat 627-1051 HG Amsterdam/ The Netherlands or call TOS (020) 882152

Dear MRR:

We (DUCK DUCK GOOSE) would like to thank you for including us in your December issue (special thanks for the 2 ducks & a goose since we didn't send a logo). However, there was one small but crucial mistake; the address listed under the interview was wrong. We hope you bring it to the attention of your readers that the address is 1216 Rhea, not 1816. The post office has informed us that a number of letters to us at this wrong address were sent back. We encourage anyone who wrote to the wrong address to try again, we will get you a tape. Duck D.G. c/o Joe Mooney/ 1216 Rhea/ St. Louis, MO 63138

Dear MRR,

On May 23, 24, and 25th, Memorial Day Weekend, 1988, from ll am to 12 am, a concept whose time has finally come. The first R FESTIVAL!!! Music for our generation. Three full days of alternative music. Ten bands a day— among them, two major recording artists headlining for each day. A festival to promote alternative music—political viewpoints, artistic freedom, an awareness of the alternative movement in a drug-free environment.

Proceeds from the R FESTIVAL will benefit such organizations as: The Youth Defense Fund, Gilman St. Project/ Maximum Rock and Roll Magazine, Berkeley -Chico Peace Center, Punks For Peace.

For many years, a small group of people in the Chico area have struggled to promote and produce alternative music. One of these people has been myself, and I have since formed a small production company called NO-TREND PRODUCTIONS.

The intention of this company has been to promote, produce, and manage alternative music groups in the Chico area. With the knowledge I have gained in the past few years, I've gathered the resources to produce such an event as the R FESTIVAL.

Therefore, I am requesting your help in this endeavor. By doing so, you will be a part in the success of this festival and the promotion of alternative music and the many people involved with it.

Here's how you can help: By contacting NO-TREND PRODUCTIONS with information on how you, your company, organization can work with us in producing this event; By giving me suggestions on musical groups, political speakers, and organizations to contact for their advice and/or help; By donating material for the production of this event or by putting up bands and their associates for overnight accomodations.

As you can see, this is a major task whose concept is still in its infancy. If you have any ideas or think you can help, please contact me. Together, we can make the R FESTIVAL a reality.
Sincerely,
Rod Griffin NO-TREND PRODUCTIONS/ 242 Broadway #8/ Chico, CA 95926 (916) 893-1006

Dear Rod,

It's a good idea, though it'll take quite a bit of organizing and perserverance, not to mention dollars. Needles to say, MRR and Gilman are flattered to be included in your list for possible funding, but since we are holding our own Ok now financially, I'd like to encourage you help support others with similar goals instead of us. I know there are folks in Santa Rosa trying to organize a Gilman-like enterprise, and I'm sure you'd like to have one in Chico. Thanks, Tim

Dear MRR,

Greetings. I have ordered quite a few records over the last few months and have received most of them. But I would like to mention the ones that I have not received. I hope these record labels will send me these records soon...Rest In Pieces LP (One Step Ahead Records), Think Tank EP (Mind Matter Records), 7 Seconds EP (Positive Force Records), Large Hardware EP, and the Adolescents LP (SOS Records). I sent cash and thought I could trust them. Maybe not.
Fred Hammer/ 900 Azelea St/ Oxnard, CA 93030

Folks,

Anyone who has purchased VERBAL ASSAULT's new LP, Trial, and has not received a lyric sheet can send a large self-addressed, stamped envelope to: V.A. Lyric Sheet/20 Bateman Ave/ Newport, RI 02840, and we'll get one to you. Thank you,
Christopher Jones/VERBAL ASSAULT

MRR,

First of all please print this, I am 1 of 2 skaters/punks here and there is no scene. We live in a hick town called Kasson and we're looking for some nearby scenes so anyone in the area of South East Minnesota please write or call. Thanx.
Drew Marshall/ Rt 2 Box 149/ Kasson, MN 55944 / 634-4620

Dear Sirs,

A couple of friends and I are planning a benefit show for the Fort Collins Salvation Army and the Humane Society here in Colorado. The door price is going to be 4 cans of food plus $2.50 which is a good price considering there is going to be around 7 or 8 bands playing. We have plans to hold this show in the middle of January or possibly February.

We are looking hard for a well known hardcore band that would play here and help our cause. Being a benefit show we coudln't pay the band more than $150. The scene up here is very friendly and supportive and needs more action. If there is a hardcore band on your record label that might be touring the area - could they possibly stop in Fort Collins around the January February time? The other bands that will be playing will probably be Dissent, Eco Guerillas, Happy World, Dead Silence, Ex Patriate and a local Fort Collins band.

Most of the money is coming out of our own pockets and all we're going to get out of our efforts is the satisfaction of putting on a good show. We will be very grateful if you will do your best to help us put on this show and get back to us as soon as possible. Thank you. Your friends, Eric Hermann (518-1/2 Remington/ Ft. Collins, CO 80524), Jeff Lukes (12095 Bryan Av/ Ft. Collins, CO 80521), Mike Reeves (1931 Sandalwood Ln/ Ft. Collins, CO 80521

You know, BOYS, one thing that really PISSES ME OFF is when people write letters that start out "DEAR SIRS," as if those of us who are WOMEN, who happen to be doing a hell of a lot of SHITWORK around here, don't even FUCKING EXIST! Just had to get that off my CHEST, okay? —Jane

Jane, what chest? Tim

Dear Maximum Rock and Roll,

I would type this like you guys ask but I have no possible way to do that. Well you see, I'm doing time for some stupid mistakes I made. I don't think that what I did deserved 2 years of incarceration but then I'm pretty lucky that I'm still a "Juvenile Delinquent" because I can be doing 30 years!

Well what I want to say is about this fucked up system's laws and rules we must live by. I'm not a big time activist or nothing, (mainly because of my judicially arranged living arrangements) but I have eyes and I can see what they are doing to not only us but to themselves. I don't hate the people who run the system, I just hate the system and the actions those people carry out. They run our country on greed. All they do is think that we need more technology so we can be more happy (like a rich bitch that thinks she needs more clothes or jewelry so she can be more happy) and they end up ruining our natural resources and killing us off. I seriously do not think that wars that come about are not because of governmental conflicts but are used as a population control. BULLSHIT! I bet you that when Reagan goes out hunting he thinks that the 3 point doe he's about to shoot is the population of Iran or Vietnam!

Well now I'll go on to say about my new "home." It really sucks to say the least. We are being run by a bunch of religious Mexican Nazis. All they do is pick at us for every little thing. They are never satisfied, I guess they don't realize that we are just people and far from perfect like Julio Hitler and his bean-eating Reich. I mean you can get locked up in your own little room for five fun-filled days of hell in solitary for not tucking in your shirt or not wearing a belt. Also there is maybe 2 other people in here who even knows what Anarchy or Peace is! What it really comes down to is not getting involved with the system. That in itself is pretty hard because if you follow the rules and laws of this system, you end up supporting it in a way. But then if you break the law and get caught you end up following more system enforced rules and regulations. Bullshit out the ears. So I guess that's all. DEATH TO THE SYSTEM! Your brother in institutional food/ John Arrington c/o N.M.B.S./ P.O. Box 38/ Springer, NM 87747

To the Gang at MRR:

Hi, I've been hearing you ask for some mail, so here goes. First, Season's Greetings, Merry Christmas, Happy Chanukah, Happy New Years, enjoyable Gutterdommerung, and so forth.

I figured you could use a little feedback on your radio show. It's great, between new and unusual music, and the humor, you do a fine job. I never would have believed how "Whole Lotta Love" could sound on a kazoo. It takes a lot of heart to be different, so hang in there.

I'm a bit old to be more than a left-over (or maybe, hang-over), from the late 60's. I'm sure most people say the same things about your music that they said about mine; what is that racked, sounds like a bunch of noise, turn that shit down, etc. Listen to Frank Zappa's "Who Are

the Brain Police" off the album Pregnant, or old Iggy Pop and Alice Cooper (Black JuJu especilly), Hendrix of course, Ali Akbur Kahn playing sitar, and Gregorian Chanting. Each in their time, were considered the "Devil's" work, and corruption of the youth. Nothing really changes.

One of the things I like about your program is that I get to stay in touch with the real world. Due to very bad judgement on my part, I'm a guest of the state for 15 years to life. I'm curious as to the way things will be in 9 to 12 years when I (might) get out. Staying in touch is more important than you think. The average I.Q. of the average inmate is close to that of a house plant, so there is little chance for good conversation. Likewise there are only about 5 or 6 people I know who tune in MRR— country (ugh!) and the commercial trash on the "rock" radio is their speed. It's a pity, but my generation sold out. One of the few people that does listen, and that I can talk to, is a "Skin Head". I'm on the other end of the scale with a pony-tail and long beard.

Anyway, I just wanted to let you know that you are heard, appreciated, and do make a difference. Keep up the good work! Hopefully, your generation won't sell out to the "establishment", and might make some changes for the better. At least there is hope.

By the way, in case any of you, or your friends, especially females, are bizarre, bored, or weird enough, I could use some mail too. I may be down, and over 30, but I ain't dead yet, or too old to rock n' roll. And it means a lot to get mail that smells nice. My address is:
John Steelman D-30388/ P.O. Box 600/ Tracy, CA 95376-0600

Dear MRR,

This letter is in response to a topic that was raised a few issues back. The topic of religion, man's misinterpretation and institutionalization of a higher philosophy which he has been unable to grasp and purposely exploited.

This is my point , the problem does not lie in the philosophy, the understanding of the laws of the cosmos. The problem lies in the misunderstanding and misrepresentation of the philosophy. Man distorts and exploits almost everything in his environment bending it grossly out of shape. This is the problem. One therefore should be able to look inside the essence of things rather than on the surface of them. There are universal truths in philosophy particularly in eastern philosophy, (yoga,buddhism,Chinese philosopy). Truths that must be comprehended if we are going to make any significant changes. One must have an understanding of their mind (creater of all things) as well as the laws of nature, universe before they can reach liberation.

There are forces within the universe that shape events. An understanding of these forces must be reached before one attempts to direct them. We have to control our minds and situations rather than allowing our uncontrolled minds and situations to control us. Does this sound like religion? I don't believe in religion because all it is is manipulated philosophy used by the state in an attempt of control and power. That is what the government is trying to present and use it as, but that is not what the philosophies are about. The government has succeded in misrepresenting the philosophies to the point that they are keeping people from checking out the true essence of the philosophies. But the philosophies have nothing to do with Jerry Falwell, pope, churches, or any of that. The essence is not outside of yourself but within you. Everything exists within you. the whole universe is inside your head. Our mind is a representation and connected with the universal mind. (Not to be misunderstood as a fucken guy sitting on a throne in heaven). We are all connected and are one. We are only seemingly separatable. This off course ties in with anarchy. That is authority is not to be found outside ourselves (government, courts, pigs) but within us. Higher moral laws govern.

Things cultivate inside of us and are manifested outwardly. We are the creaters of our destinies. Every action has a reaction. What goes around comes around. The mind is a tool of limitless power. Learn to use your mind in order to bring liberation for all beings.

This is my point the government has succeded in keeping us from sensing and using our own strength (by keeping the key, philosophies from us) while simultaneously manipulating them (institutionalised religion) and attempting to use them against us. They have kept us away from higher wisdom by brainwashing us against it. By the same manner they've brainwashed people to hate communism, anarchy, hardcore, or anything that threatens them. They get people to hate things that they don't even have a higher true understanding of. They misrepresent things and present the false image as being true. A form of censorship. Don't see things the way that they want you to. Check things out for yourself, you have nothing to lose and only wisdom to gain. Understand the mind, liberate the soul.

Thanks for reading this, peace,love anarchy and A.L.F
Jimmy Georgiadis/ 39-27 213st/ Bayside NY 11361

Dear punx,

I'm writing this letter to all punx out there who haven't been converted to the conformist/ nazi skinhead and nazi punk tendency.

Nazi skinheads are a basic pain in the asshole... most of us know this, although some of us are stuck on this "we must tolerate" stuff. Well, I can understand tolerating a few assholes, but isolated skinheads are now organizing and being organized into something much more formidable. For instance, a pamphlet recently put out by skins states...

"...Our goal is to create a network of white youth gangs and wolf packs across the nation... the Aryan Youth Movement... salutes the wolf pack... for hunting down and causing the death of Negro Michael Griffith, and for physically beating with baseball bats Negros Cedric Sandiford and Timothy Grimes in the New York area..."

The Aryan Youth Movement, formerly the White Student Union, is a major promoter of racist comics and of white power records. Aryan Youth Movement is the child organization of WAR - White Aryan Resistance, which is a part of the Aryan Nations, a bunch of neo nazi groups which has been found responsible for the assassination of liberal DJ's, of counterfeiting and of terrorizing Blacks and Jews.

In case any of you may think that such groups are small isolated organizations, having nothing to do with most skins, let me inform you that former California Knights of the KKK leader and present head of White Aryan Resistance Tom Metzger is presently putting together a compilation cassette of skinhead groups. You may also be interested in learning that White Noise Records from the UK (the company which gives us Screwdriver and others) is directly controlled by the British National Front - England's nazi party. And of course Romantic Violence - an American skinhead group - is affiliated with the Ku Klux Klan and has taken part in racist demonstrations with them.

Romantic Violence and the organization CASH (Chicago Area SkinHeads) is financing a tour to the States by Skrewdriver.

And these scum are trying to recruit us. I quote the Aryan Youth Movement: "We have no limit, we will be glad to have the Punk Rockers, Heavy Metalists, Skinheads, New Wavers, Anarchists, and anyone else..." (This comes at the same time as Richard Miles, a Klan leader, says that he urges white anarchists and other white leftists to join the Klan).

If they succeed with enough of our number the punk subculture will just become a part of the growing new-nazi movement, and anyone who doesn't conform will be dealt with in a way that makes your average cop look like a pacifist.

I don't know what you all will get out of this information, I hope you won't just write it off as alarmism - I'm dead serious. I don't know what's to be done but I definitely think we should keep tabs on local nazi organizations (skinheads aren't the real problem - they're not all nazis: I'm not anti-skin, I'm anti-nazi) and report about anything in MRR or some other mag. I think most importantly we should take these creeps seriously and start discussing what's to be done.

If anyone has any ideas or information (or if anyone wants some information,) please write me. Karol Levek c/o Alternative Bookstore/ 2035 St. Laurence Boulevard/ Montreal/ Quebec/ Canada

Hello MRR,

How many times have you heard that Christianity is a religion of peace? Many Christians can't understand why punks who believe in peace condemn their religion. They don't see that the Bible is a book of racism, sexism and murder. Nobody can say the character of "god" is all-loving when "he" leads his Master Race, the Jews, into battle after battle against other tribes. The Jewish tribes slaughter their enemies and conquer their land in the name of "god". And what book has contributed most to sexism in Christian civilization? That's right, the Bible.

The idea of "peace through religion" is not justified by history. The arms of Christianity are covered in blood; what little good that has been done is far outweighed by the wars, inquisitions and intolerance.

Science and logic combine to expose the hoax of religion, but unfortunately the religious brainwash begins at such an early age that most people never think about it. Most people are afraid to question religion not only because of conformity and social pressure, but because they can't face the fact that they are not being cared for by a supernatural power.

Of course, Christians always point out Jesus as an example of peace. But how do the acts of one person compare with the thousands of years of religious murder and hate? Very few Christians try to spread peace, it's much more fun to gang up on nonconformists and leftists. Jesus is dead. Even if he had some good ideas, he was not magic.

Before world peace can be possible, people must rise above the need for intolerant, hateful religions. Peace, Tait/ Oxford, Mississippi.

P.S. Some religions may actually breed love and peace, and I don't include these with my last statement.

Dear MRR,

This letter is for all you assholes. Why do you people (you know who you are) insist on putting down "Straight Edge" or people who are? I know you've all heard this before but I'm tired of hearing the same assholes saying it's stupid or for fuckin queers. I'm straight not because some of my friends are or because I'm scared to drink or some other lame bullshit excuse. I'm not some right-wing, narrowminded, fascist, fagbashing, mutant but I'm straight because I don't want to fuck up my life with drugs or alcohol which unless I missed something is the base of "Straight Edge." Those fascist fuck-ups who are straight just have serious attitude problems they can be the same assholes without being straight just don't think everyone who's straight is some right-wing mutant zombie who enjoys bashing your teeth out because your gay or not straight edge. But it's true with you wastoids to. When you're trippin or just screwed over stay the fuck away from me. There isn't anything wrong with a good slam pit except when militant fuckrags and doped up lunatics join in and go at each other, it turns into a battleground with bodies all over which isn't good for the club. I'm just about done but I would like to add that I'd like to hear from people who think they think the same way and anybody who has any comments.
Brian Fry/ 22 North Glenwoods RD./ Gales Ferry, CT

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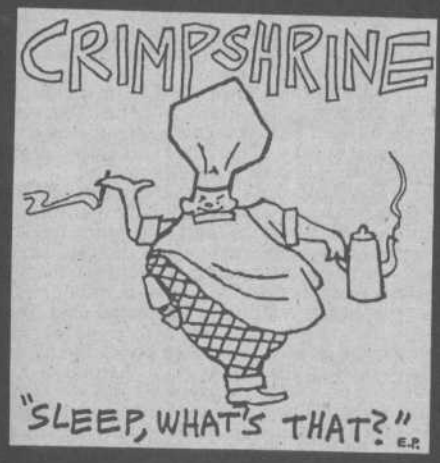

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COLUMNS

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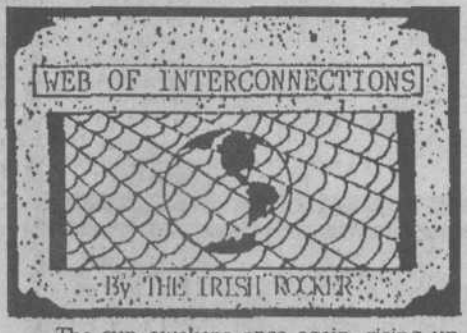
By the time this comes out it'll be 1988. Right now it's middle of December and I'm about ready to jump from the ice tray to the freezer. I'm going to Minneapolis for Xmas, the coldest city in America and one of the hottest liberal hells on earth. I'm not packed and I'm tired as shit.

Besides, I saw three sets of GODS in the last week. THE RAMONES, THE BUTTHOLE SURFERS and BLUE CHEER. The first taught me that God is everlasting and unchanging. The second taught me the beauty of God is everywhere— even in a genital reconstruction movie. The third taught me that while God may not be dead, he sure is old as hell and needs a different drummer.

Right now, besides being tired I'm too drunk to type much more, so I'll give you a rest this month.

See ya, buckaroos.



The sun awakens once again, rising up from the east as it has each and every day since the beginning of time. The light awakens the birds and the flowers open as the morning dew dances upon the leaves and the spider webs. A new day has awakened. Though a new day brings new beginnings and experiences there are in fact aspects that sadly do not change - racism is one. This horrid state of blind ignorance has deep roots in a great many people. They use others as a scapegoat to blame for their mistakes, surrounding conditions and/or political goals. "Something is seriously wrong with the world today" is an accurate assessment. Indeed, as a whole, the U.S. is going through a tumultuous period. Elements within the skinhead movement around the country, for example, have become a center point for many racist incidents and explicit neo-nazi sentiments: threatening the lives of innocent people, vandalizing property as well as attaching themselves to fascist elements such as the Ku Klux Klan. Frictions of this kind in the fabric of time ruin the struggle towards peaceful co-existence.

In issue #55, a letter discussed efforts by members of a great band, Oi Polloi, in trying to unify punks and skins. The idea is a good one, but unfortunately reality speaks the truth. There has become a sudden upswing of racial violence across the land of America as well as in Europe. American newspaper articles with bold printed titles reading "Neo-Nazis Shake Up Schools," "Racist Literature Appears on School Campuses," "Racism's Young White Warriors," "Skinhead Threatens to Lynch a Black Woman." This small handful of serious and bleak examples suggests a tough task in enlightening strong ideological people to see the candle that shines a bright light of good, unity and love. Political organizations like the National Front of England or the Ku Klux Klan in America are molding young people to be used as agent provacateurs in disrupting the effort towards peace.

As the sun slowly goes to sleep, the aspect of racism still remains awake, but people such as members of Oi Polloi, people within the punk movement, etc., can in some way rest in ease. We have and continue to do a whole lot more for our world than others will ever do. We ride on the threshold of the meaning of life, when we extend a hand, we connect with another, and by doing such a feat we preserve a valued treasure - love for each other.

Sleeping can not be an easy experience for anyone anymore. Tossing and turning, restless nights, this would become as common as the moon in the sky, the stars shining at night. We are scared. Yet, we shiver not knowing the cold truth. An ominous threat to society has taken its toll. On the verge of destruction by a disease? Or a calculated genocide of certain people for political cause? I am going to interrupt the on-going documented facts on the current topic, about elements within the U.S. government and the drug trade to begin another reality - AIDS. There is a huge ton of credible documented facts to be considered. AIDS may indeed be a genetically created disease. I will present detailed columns that explore the question "Is the controversial killer AIDS a weapon of war?"

In The Beginning There Was Death

In the aftermath of World War II, the United States discovered that the Japanese had carried out several experiments in chemical biowarfare through "field stations" in Japanese occupied territories in China. The Japanese Unit 731, which was responsible for such bio-experiments, were offered immunity from prosecution if they handed over details of their experiments. This laid the red carpet for Unit 731 to make its way into America. The horrendous experiments committed by Unit 731 on 3,000 POW's included many U.S. soldiers. But this did not in anyway effect the consciousness of the United States when Unit 731 was ushered in.[1] Chemical warfare is the use of chemicals to kill, incapacitate or harm humans, animals or plants. Biological warfare is the use of disease-causing germs to do the same. The combination of the two is an extension of military, economic and political measures directed against people in "enemy" nations.[2] Chemical and Bio-Warfare (CBW) has been used as far back as 1763. The white colonial settlers who came across the Atlantic gave Native Americans blankets infected with smallpox. As a result, many died. In World War II, poisonous gases were used. During the Korean War from 1950-53, according to an international investigation, the U.S. used germ warfare against the North Koreans in the form of feathers infected with anthrax; lice, fleas and mosquitos dosed with plague and yellow fever; diseased rodents; and various implements contaminated with deadly microbes - toilet paper, envelopes and ink in fountain pens.[3] In Indochina the U.S. sprayed 55 million kilograms of defoliants, mostly Agent Orange, on the crops.[4] The effects left a trail of agony. This caused a future of developing cancer and a high rate of birth defects. Cuba encountered the same plight in warfare. In 1971, the CIA infected Cuban pigs with African Swine Fever which resulted with action by Cuban authorities in killing the whole pig population to stop the disease. African Swine Fever will be discussed later specifically in relation to the AIDS virus. The following year, epidemics involving a dung hemorrhage fever, which is a painful mosquito-borne disease that causes bone-breaking pain, flu symptoms, internal bleeding and shock, struck 300,000 Cubans and killed 158 people. The CIA released the dung-infected mosquitoes in Cuba.[5] In El Salvador, CBW was charged after U.S.-directed aerial bombings resulted in a string of previously-unknown diseases. Hemorrhagic conjunctivitis was cited, which causes bleeding of the eyes. Another disease which caused high fevers, headaches, joint pains, rash and later jaundice was cited in 1985 by the Salvadoran Association of Health Professionals. Both these incidents of unknown disease occurred after U.S.-directed-aerial bombings.[6]

The Human Guinea Pig

Chemical and bio-warfare was tested in the air on unwitting American citizens. The U.S. Army admitted in 1977 that since WWII they had carried out hundreds of such tests, 25 targeted the public. On 48 occassions between 1951 and 1967, the Army conducted open-air tests with microbes known to be disease-causing agents. They also used disease-causing anti-crop substances thirty-one times.[7] A few examples follow:

-In 1950, the U.S. Navy sprayed a cloud of bacteria over San Francisco. The Navy claimed the bacteria used in the simulated attack was harmless, but many residents came down with pneumonia-like symptoms and one died. It continued to affect older people.

-In 1952 and 1953, clouds of zinc cadmium sulfide were sprayed over Winnipeg, Manitoba; St. Louis, Missouri; Minneapolis, Minnesota; Ft. Wayne, Indiana; The Monocacy River Valley in Maryland; and Leesburg, Virginia. Despite claims of harmlessness, a military report noted respiratory problems.

-In 1955, the Tampa Bay area of Florida experienced a sharp rise in whooping cough cases, including 12 deaths, following a CIA bio-war test whose details are still secret, involving bacteria withdrawn from an Army CBW center.

-From 1956 to 1958, in the poor Black communities of Savannah, GA and Avon Park, FL, the Army carried out field tests with mosquitoes that may have been infected with yellow fever. The insects were released into residential areas from ground level and dropped from planes and helicopters. Many people were swarmed by mosquitoes and then developed unknown fevers; some died. After each test, Army agents posing as public health officials photographed and tested victims and then disappeared from town.[8]

-From June 7 to 10, 1966, the Army's Special Operations Division dispensed a bacillus throughout the New York City subway system. The Army's report on the experiment noted the existence of subways in the Soviet Union, Europe and South America.

-In 1968 and 1969, the CIA experimented with the possiblity of poisoning drinking water systems by injecting a chemical substance into the water supply of the Food and Drug Administration building in Washington.[9]

The California prisons of Vacaville and Atascadero conducted a series of experiments in mind-altering drugs and aversion therapy. Some of these were particularly directed against gay inmates, attempting to convert them to heterosexuality.[10] In 1932, the U.S. Public Health Service began a study of untreated (3rd stage) syphilis. Known as the Tuskegee Syphilis Study, the guinea pigs were poor, uneducated black men in Tuskegee, AL. A total of four hundred people carried syphilis and were never told of their illness and were denied treatment. As a direct result, at least 28 and perhaps more, died. In 1972, this program on syphilis was stopped due to the intervention of a federal worker. He exposed this experiment to the press. Today's Center for Disease Control unit in charge of the AIDS program is the same federal office that supervised this study on syphilis.[11]

Ethnic Weapons?

The proposal of creating a chemical bio-agent to attack certain ethnic peoples is in no way an unrealistic assertion. In a military manual in 1975, a predicted prospect of "ethnical chemical weapons which would be designed to exploit naturally occuring differences in vulnerability among specific population groups" was cited.[12] Naturally occuring differences within different ethnic populations are well-known. For instance, some digestive tracks are more susceptible than others to certain food. In America, where research into warfare on targeted civilians has been specifically carried out, Native American groups such as the Cherokee were found to be 95 percent type 0 blood while 85 percent of the Black Feet Indians have type A blood. During the Viet Nam war, the Advanced

Projects Research Agency, an elite group of scientists working for the Pentagon, conducted a blood study on selected groups of Asians. The reason given for this study was to prepare a map portraying the geographic distribution of blood groups. The Pentagon gave another reason, stating it was to find out what kinds of food to give to U.S. troops and allied soldiers.[12] This information on ethnic chemical bio-warfare, weighed against the background of the victims of AIDS, as well as homosexuals, blacks and other minorities is worth further investigation.

The Ultimate Weapon Of War?

One of the most chilling pieces of information in the area of chemical bio-warfare was a statement made a Department of Defense spokesperson in 1969. Before a House Subcommittee reviewing for fiscal year 1970 how much money to appropriate to research in chemical bio-warfare, the spokesperson described how it would be possible to create a disease that would be resistant to human beings immune system. Here is what the report says:

Within the next 5 or 10 years, it would probably be possible to make a new infective micro-organism which could differ in certain important respects from any known disease-causing organism. Most important of these is that it might be refractory (resistant) to the immunological and therapeutic processes upon which we depend to maintain our relative freedom from infectious disease.[13]

As the authors of A Higher Form of Killing state, the "possibility of such a 'super germ' may have been successfully produced in a laboratory somewhere in the world on the years since that assessment was made is one which should not be too readily cast aside."[14] In 1968, the British Army's Biological Warfare Laboratory, Porton Down, successfully transferred genes between different strains of plague bacillus. In 1985, a U.S. government study showed and awareness of such genetic engineering. From this study, which told how the U.S. was the leader in such work, the created agents would have no known vaccines or counter-agents to cure these created agents. In fact, no known cure was available.[15] The statement about a possible chemical biogerm that would be resistant to the immune system of a human being made in 1969 by a Defense Department spokesperson would place the discovery anywhere from 1974 to 1979. (5-10 years from 1969).

Next issue, more in-depth explanations as to AIDS and whether it was created by man will be explored. I do suggest that anyone interested in reading the documented sources consult their library or bookstore. This is an important issue that must be examined closely with an open mind, never ignoring the possibility that AIDS may in fact be a work of man and not the religious view that God unleashed such a virus to punish homosexuals. If you have a problem obtaining sources, you can write to me and I will give the addresses of places that do carry them. Once again, I would like to mention that I am putting together several compilation cassettes. If you know of a band or are in a band that would be interested, please write to me at the Maximum Rock'n'Roll c/o The Irish Rocker. Send songs or a song that fits the designated titles: #1, Animal Exploitation For What?; #2,Troops Out Of This World; #3, We Are All Equal In The Dark; #4, World Of Ideological Fanaticism. One being against animal cruelty, the second anti-war, the third anti-racism and finally the fourth against nazism. Truth, Love, Unity and Knowledge!

Footnotes

1) Robert Harris & Jeremy Paxman, A Higher Form of Killing (Hill & Wang, New York, 1982).
2) Covert Action Information Bulletin, #28 (Summer 1987), p.33.
3) Ibid.
4) Ibid.
5) CAIB, #22 (Fall 1984), p.35.
6) San Francisco Committee for Health Rights in Central America, El Salvador 1985: "Health, Human Rights and the War" (A Report of the Third U.S. Public Health Commission to El Salvador), p.11.
7) CAIB, #28 (Summer 1987), p.33.
8) Ellen Bulf, "Have Mosquitoes Been Drafted in a Secret War?" In These Times, Sept. 23-29, 1981, p.22.
9) CAIB, #28 (Summer 1987), p.34.
10) Jessica Mitford, Kind and Unusual Punishment: The Prison Business (Knopf, New York, 1976), pp. 138-67.
11) James H. Jones, Bad Blood: The Tuskegee Syphilis Experiment (The Free Press, New York, 1981), p.2.
12) Carl A. Barson, "Ethnic Weapons," in Military Review, Nov. 1970.
13) Harris & Paxman, op. cit.
14) Ibid., p. 266.

'Bout time for a Gilman update. It's been an interesting few months recently, and we're now celebrating being open 1 year. This year has taken an incredible amount of energy, but it's largely been rewarding. We've been able to get the place on solid financial footing (have done break-even or better for the last 7 months), and have been able to prove that a truly alternative, non-violent self-run club can exist here in the heart of capitalist America. But, as with most idealistic experiments, things do degenerate. There is always the tendency to take something for granted after a period of time, to assume it will always be there. When that happens, people get lazy. They start making other assumptions as well—and soon decision-making and implementation of policy gets left to fewer and fewer, which evolves into a bureaucracy, an elitist clique.

I recently saw this happening on some subtle levels at Gilman—it wasn't that people stopped caring or stopped volunteering, but because they knew that if they didn't show up or take a partucular action then someone else would, they relieved themselves of some aspect of responsibility. With that in mind, and with my own growing personal exhaustion, I warned folks that unless the situation changed and people were willing to rethink their commitment and put aside the time and energy to shake things up, I would be withdrawing from the project as I sensed imminent burnout. The unfair part of that statement was that because the venture is in MRR's name, I would have to withdraw our wholehearted legal and financial support. I was hoping that most people wouldn't take this as a threat, but as a challenge to further implement the community control ideas at the heart of the project. There was a lot of discussion among individuals and at the next monthly meeting, about 150 people showed up and took part in a discussion of how to get the place more democratized. It was decided to set up a large training session for those interested in learning how to run the shows from A to Z, and over the next month those people will be creating their own schedules for work. With everybody shouldering a little more, it will lessen the weight from the 10 or so people who've been at it the most (Many, many people volunteer at shows, but it's a bit different to really coordinate the proceedings).

Personally, this will give me more time to work on special shows. Recently, we had a celebration of women in music (lately, there's been a resurgence of women in punk bands in the Bay Area), one of the most wonderful nights we've ever had. There was a free food spread (prepared by a friend of Frightwig, who were awesome that evening). The Yeastie Girlz put on a show that amazed everyone (and which is available on their tape—educational and fun as hell!). Phantom Creeps and Vomit Launch were impressive, and people really had traumatic experiences walking through the doorway that had been built into a giant vagina. Another special event is the Jan 1 "Battle of the Big Mouths", Naked Lady Wrestlers vs Isocracy. We've built the stage into a boxing ring, with each band taking turns playing a song and with a live mike for the band offstage to belittle the one onstage. We have scoring cards for all everybody entering to decide who wins what rounds, with Walter being the ref. It's these kinds of events, plus the integration of movies, speakers, etc, into shows that I want to concentrate on.

On the security front, it seems that every time a group of skins showed up at Gilman, we had lots of damage to the bathrooms and a lot less enjoyable show due to macho behavior on the dance floor. Some skins arrived a couple of nights to just harass and beat up people outside, so we decided to make the law work for us instead of against us. We approached the Berkeley Police Reserves who normally send police to special events at $11 an hour. But when they heard that none of us get paid, they volunteered their time for free to do outside security. After a few confrontations, the skins in question no longer found it in their interest to come all the way over to Gilman to get "welcomed" by the police. We do let in individual skins who've shown that they are into the whole idea of Gilman and can respect others, but those who display contempt (skins or otherwise, we feel under no obligation to allow entry to people looking to abuse others) will have to find some other locale for their kicks. Some anarchists initially raised their eyebrows about utilizing the police, but I feel that if the cops are willing to work with us, can distinguish between those people who are cool and those who are thugs, then we should request their services. We pay taxes and are doing nothing illegal. And 98% of the time, the police have been extremely cooperative, have not cast any kind of attitude towards us, and just help out with the situation. I'm sure this is a rarity, as Berkeley is still a strange place.

All in all, Gilman is doing well, and I hope to see it really begin to hit new levels of creativity next year. And I'd like to congratulate all the people who've worked at making it happen, both individuals and bands. Many of the bands refuse to take money and kick it back to the club, which is amazing. One word to bands though: we seem to be booking local bands (of which there are hundreds!) 2-3 months in advance, so—when you get your show, please try to do something extra unusual, thought-provoking, or creative—make it memorable.

Did anyone besides me spend time pondering the hidden, intellectual meaning of some of the early FLEX YOUR HEAD covers (of COURSE there had to be one!) ? IMAGINE my shock and surprise to discover that "VIOLIN AND CHAIR" and "WAVING WHEAT" are some of the stock covers of a GOSPEL record pressing plant in Nashville, Tennessee!!

Just THINK! We could have seen that historic release as #438: "HOT HORNS", or #241: "PRAYING HANDS"!

OR EVEN a series of tasteful, yet distinctive graphics, for designing your own fonts! I feel cheated. Touring band poop: MOST BROWNIE POINTS award goes to CRUCIAL YOUTH this time for good band behavior. Besides taking out their trash and washing their dishes, they sent their hosts in Columbus Ohio a tasteful PINK HALLMARK CARD in appreciation of their hospitality! S.N.F.U. comes in a VERY CLOSE SECOND for vacuuming their Vancouver host's ENTIRE HOUSE! Sorry darlings, but I simply have not heard any TRULY HORRIBLE band dirt this time (submissions are welcome, but they MUST be TRUE...). Well, GLENN DANZIG can sleep better at night knowing he's finally got TWO GOLD RECORDS...yes, that METALLICA record with the MISFITS covers went gold the SAME WEEK as the soundtrack to "Less Than Zero" (our Glennie penned the title track).... Supersecret sources say there's more MISFITS songs on the way. How can this be? Astute readers will note the total LACK OF CREDITS on the "Legacy Of Brutality" album, add it to the fact that multi-talented Glenn can play bass, drums and guitar AND has sole rights to the MISFITS name, and come up with a possible solution! Finally, IS IT TRUE that Chicken John of LETCH PATROL got THROWN OUT of his last three apartments for running up PHONE SEX bills higher than his rent (neither of which he paid)?!! One last note: Will of FLIPPER died of a drug-related accident. I guess he forgot to "Just say no!" Ta-ta, darlings....Erica DeWitt

So there I was in this cafe in downtown Los Angeles that I figured had to be real trendy because everything was expensive and there was stuff that looked like art hanging everywhere. I was talking to my friend Dolf. Dolf, for those of you who don't keep up with the wonderful world of MRR, is this mythical German fanzine editor that we columnists got together and invented so that we'll have someone to make up stories about whenever we can't think of anything else to write about.

I was telling him how I didn't feel comfortable showing up in a strange town and expecting the local scenesters to put me up and/or put up with me, even though Dolf assured me that they would be glad to. "Don't you realize, Lawrence," he said, "that you're part of the international hardcore jet set?"

I hadn't even realized there was such a thing, but if Dolf said there was, I figured there must be something to it. Just then Al and Hudley Flipside walked in, along with Steve and Thomas From Ink Disease.

"Looks like the whole scene is represented here," said Al, "there's Lawrence from northern California, and all of us from southern California, and Dolf from..."

"East California," I suggested.

"How about Germany County?" said the always reasonable Al.

Talk settled into typically important fanzine stuff, meaning a lot of gossip and complaining. One of the specific things being complained about was the overwhelming number of records people send us to review, more than any sane person would want to attempt to listen to. And how everyone expects you to come to their gigs and write stuff about their bands and be totally enthusiastic about anything that could even be remotely be called punk rock.

About now I can hear you guys out there in North Dakota and East Yugoslavia and even some of the hick towns and suburbs of our own wonderful California saying "Geez, listen to these big shots gripe about too much punk rock when we're lucky if we get one show a year in this backwater bumfuck of a scene."

But wait: Lawrence Livermore, big shot? Well, if what Dolf says is right, I'd better get used to the idea. Granted, People magazine hasn't come around asking to do a photo spread on me just yet, but I have started to notice a distinct difference in the way people treat me since my name and picture started appearing in this and a few other zines. Not on my home tuff, it's true; if anything the MRR and Gilman Street gangs go out of their way to abuse and humiliate me at every opportunity. But when I travel, it's starting to get like, "Oh, you're from MRR? Come stay at my house, let me put you on the guest list, tell me all about what Tim Y is like, and is it really true that Martin apologizes to his carrots before he slices them up for his salad?"

Pretty small potatoes in the fame department, I know, but it's enough to start me thinking what effect real fame must have on people. As Martin so astutely illustrated in his column last month, the life of a zinester is pretty drab compared to that of a band member (unless you're in my band, which confers a social status roughly equal to that of the guy who sweeps the floor after the gig). If all it takes to start swelling my head is a few letters saying "Great column, Lawrence!" what happens when five thousand people start screaming their heads off every time you tune your guitar?

Well, unless you're from some other planet where egos haven't yet been invented, you might start thinking you're something special. And it logically follows, sort of, that whatever you do is also something special. And that's where you get into trouble. When you're just some schmuck trying to do a job or impress a girl or get out of high school with your brain intact, there's never any shortage of people ready to tell you that you're hopeless, you might as well give it up, and that you really ought to do something about your bad breath and your ridiculous taste in clothes.

But suppose you're the same schmuck, only now you're in a famous punk rock band. You're still maybe only a medium-good guitar player, but with every other person you meet telling you how great you are, you kind of lose the incentive to try and get better. If the girl you were in love with still isn't impressed with you, the hell with her; there'll be a dozen more throwing themselves at you after every gig. And when some intellectual or political type comes up to you and points out how some of your lyrics don't seem to be very well thought out, and suggests some books you could read or some people you could talk to to learn more, you just laugh at him. If he's so smart, how come he's not in a big-time band like yours?

Success doesn't affect everyone this badly, of course. But it's one of those maddening contradictions that make life so unfigureoutable: in the same instant you accomplish something, you begin the destruction of whatever it was about you that made that accomplishment possible. Most great art begins in innocence, and innocence is one of the first casualties of success. One possible solution to this dilemma is to stay ignorant and do nothing, which seems to be a popular and still growing trend.

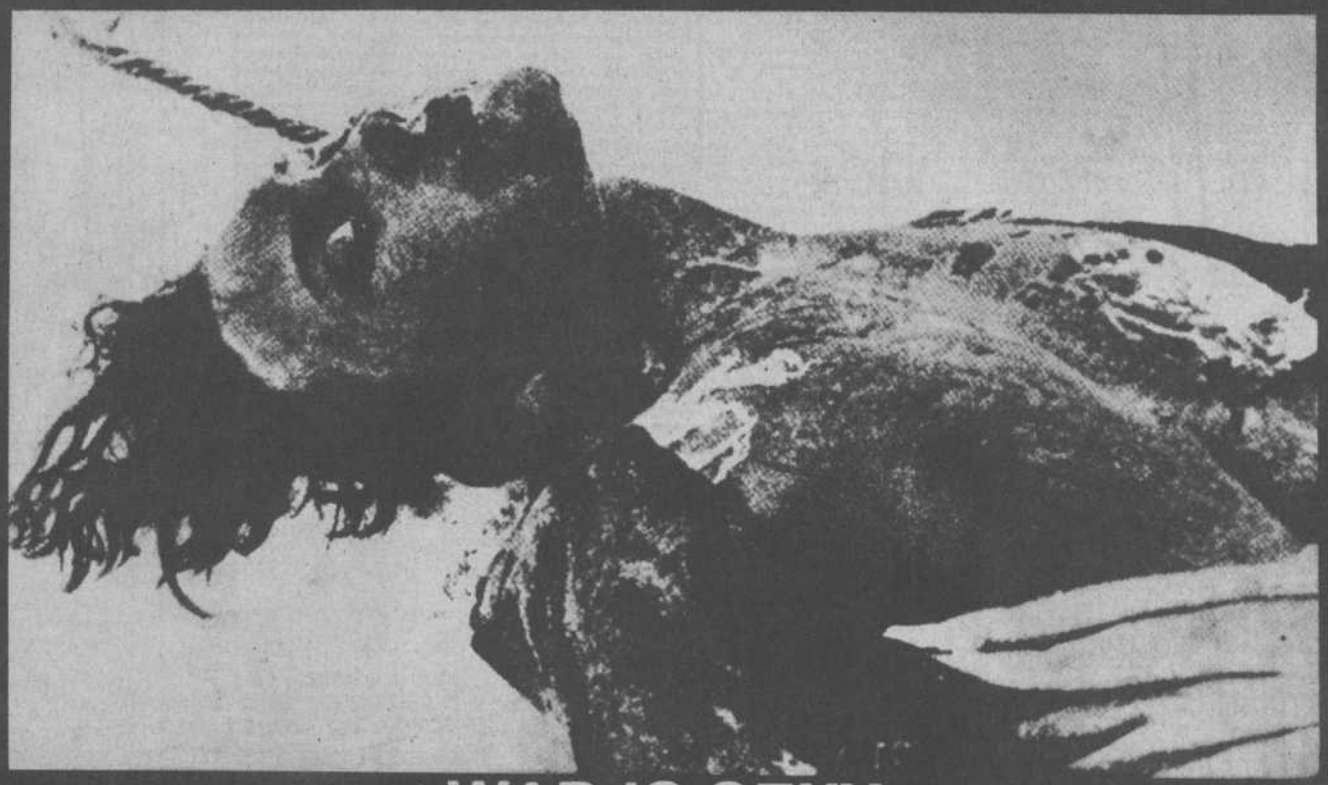
But if you're one of those people who are convinced that you're here to do great things, how do you go about it without turning into a major league asshole (or, alternately, without being shot, poisoned, locked up, strung up, or crucified?). An obvious starting point is to not take yourself too seriously, even if everyone else is dumb enough to. Unless your brain is radically defective, you shouldn't have any trouble remembering at least ten really dumb things you thought, said, or did in the last couple of hours. This should bring you back down to earth whenever you start getting carried away with how wonderful you are. But at the same time, nobody ever gets much done without a certain amount of self-confidence. It's like walking a goddam tightrope.

I think one of the reasons people have such trouble finding a balance between healthy confidence and destructive arrogance is that our society promotes and thrives on insecurity. There's this fundamental assumption that there's not enough money, sex, power, whatever, to go around, and that therefore we have to desperately compete for what there is. This is the underlying assumption of capitalism, and to some extent, of every socio-economic system in the world today. It's also dead wrong.

Money, sex, and power: these are only the crudest expressions of some essential human needs, but it's worth noting that all of them come into being through cooperation, not competition. Competition creates nothing except the illusion of scarcity, which, when it throws enough people into a panic, will turn into the real thing. If it ever occurs to you to wonder why millions of people still starve to death in a world that produces more than enough food for everyone, there's your answer. On the other hand, if everyone on earth had enough to eat, you might have to give up your God-given right to become a multi-millionaire. Life's full of tough choices, isn't it?

But does replacing competition with cooperation mean giving up our individuality, maybe turning into the characterless automatons who we're warned inhabit the commie countries of the world? Au contraire, dudes, in fact, if we're going to compete at all, it should be a competition to see who can be the most individual. Who can wear the weirdest clothes, who can sing the most amazing song, who can hang the most earrings from one lobe, the most dreadlocks from one head, the most bones from one nose. That kind of competition doesn't negate other people, it reinforces them, the same way that flowers in a garden, no matter how different their shapes and colors, never clash. By doing our best to become the absolutely unique person that each of us is, we cooperate in making the world an ever more strange and beautiful place. And in a world that seems hell-bent on uglifying itself to death, that's no small achievement.

GRAPHICS ON THE FOLLOWING PAGE BY JOHN YATES



WAR IS SEXY

THE FUTURE OF YOUR CHILDREN

IS IN OUR BODY-BAGS

TOGETHER WE CAN MAKE IT HAPPEN

Campaign Against Gene Technology

from *RESISTANCE: DOCUMENTS AND ANALYSES OF THE ILLEGAL FRONT*

by ROTE ZORA
AUG. 5, 1986

write to Friends of Durruti, PO Box 790, Stn. A, Vancouver, BC, Canada, V6C2N6

On August 5, we visited the Humangenetischen Institute (Institute for Human Genetics) in Muenster to seize a number of files and to destroy as much as possible through fire.

DOWN WITH ALL INSTITUTES FOR HUMAN GENETICS AND COUNSELLING CLINICS! STOP BIO- AND GENE-TECHNOLOGY!

Bio- and gene technology is a crucial element in imperialism's current reconstruction process. Its applications in food production (the politics of hunger), military research, manufacturing, and social control is strictly in the interests of profits and the maintenance of power. Those in power do not care about improving the conditions under which we live, but only in subordinating every aspect of our lives to the imperatives of exploitation, control, defence of the status quo, and technological know-how.

Even the Chernobyl catastrophe will be turned to the advantage of the bio- and gene technology industry, to make their role in the planning of a catastrophical normality acceptable and profitable. Specifically, it will be used to identify those who possess the best genetic characteristics for withstanding a poisoned environment and miserable working conditions, to meet the needs of the system. For years studies have been carried out at the Institute for Human Genetics in Muenster on the increasing sensitivity of genes to radioactivity.

This institute is a building block in a comprehensive system of genetic and social control of human lives being built in West Germany. Based on a cost-benefit analysis, the propagation of handicapped, valueless, poorly adapted people (as, for example, the residents of the so-called anti-social communities referred to by Lenz of the Institute) is being discouraged, while those deemed more desirable, those who are capable of hard work and are less sensitive to a poisoned environment, are encouraged to increase their birthrate.

The comparison to fascist policies of selection and culling is not far-fetched, and is personified in Muenster by von Verschuer, a leading Nazi expert on racial purity who became director of the Institute in 1951. As such he carried out a comprehensive study (involving 2 million people) of genetically inherited diseases: 16,000 children came under consideration for elimination. Data from these studies are kept in the records of this institute, and are being further developed and extended.

Verschuer's successors have not given up these traditional goals; the fascistic ideology has been further developed under the guise of concern for the "imminent deterioration of the gene pool" (Tuent) and the "eugenics of a health policy".

Passed off as research into genetically-linked illnesses, the research at the Institute actually comprises a necessary foundation for a comprehensive policy of prenatal diagnosis (prenatal selection and elimination) and screening of prospective employees (selecting for tolerance to workplace poisons).

Research is being carried out in Muenster to determine the exact location of genetic material within chromosomes (gene mapping), on the comprehensive recording of the genetically inherited characteristics, the development of technical procedures for the isolation and manipulation of inherited defects, the connection between genetic variation and social structure, and the electronic processing of the resulting data.

The collected data flows into various central registries throughout the country, and thus is entered in the existing public health control apparatus. This provides the basis for an aggressive social policy which would eliminate "worthless" life, as established by cost-benefit analysis.

The counselling centres provide data as well as laboratory subjects; other laboratory subjects are provided by the attached university hospital women's clinic. The counselling centres also serve to propagate the benevolent image of genetic reproduction planning, and also carry out studies of genetically linked tolerance in humans to specific substances in their environment.

The whole thing is billed as social welfare and health care. Women, under societal pressure to fulfill certain norms—closely bound together with fears which are deliberately fueled by those in power, as well as a desire for personal happiness—volunteer the material for research that is to be used against themselves: for the further expropriation of their own bodies, for the passing of control of human reproduction into the hands of medical technicians who will ensure that women produce healthy and productive children to meet the needs of men, the state, and capital. Being different, or showing resistance to the ruling interests, will be defined as a genetic defect. The responsibility for avoiding such defects will be laid on every individual woman.

The way this policy is applied particularly to women immigrants, women in the lower social classes, and the handicapped, is demonstrated by the way these women are "advised" to undergo such social hygiene measures as abortion and sterilization. In the future these methods will include the refusal by the state to assume cost in cases where such advise is not followed—as has already happened in the United States.

The population policies, which draw on criteria of usefulness, suggest the brutal and murderous elimination of a large segment of the population of the world.

Women must be aware of these underlying policies, and their own responsibilities, when they are considering making use of the "services" of the Institute.

Through the genetic classification of people, the powers build for themselves an instrument with which they can determine and control social relationships, to subjugate them to the imperatives of exploitation and commercialization, and thus to perpetuate patriarchal class rule.

We are not fighting this technology because its consequences are incalculable, as is often argued; we're fighting against the deliberate and day-to-day, innocuous appearing research which is part of a carefully planned and executed elimination, repression and subjugation of people. It is not a catastrophe which threatens us; rather it is the fact that the situation simply exists.

FIGHT PATRIARCHAL IMPERIALISM

Lenz:

"We all know the anti-social areas on the edges of the bigger cities. Here, women have already had seven or eight children before they are 30, even though economically things are bad for them and their strength is deteriorating; they are largely helpless in the face of childrearing problems. These mothers have children not just because they're incapable of practicing birth control, but also because the family practically lives from Family Allowance payments. In such a case I believe that the solution of sterilization, suggested by the social situation, is at the same time a humane and eugenic solution."

Another decisive factor, according to Muenster human geneticist Tuente, is the length of time the child is expected to live. The advice follows the motto. 'The earlier it dies, the less urgent is the call to intervene'. The author concedes that this may sound harsh, but the consideration is merely "part of rational family planning".

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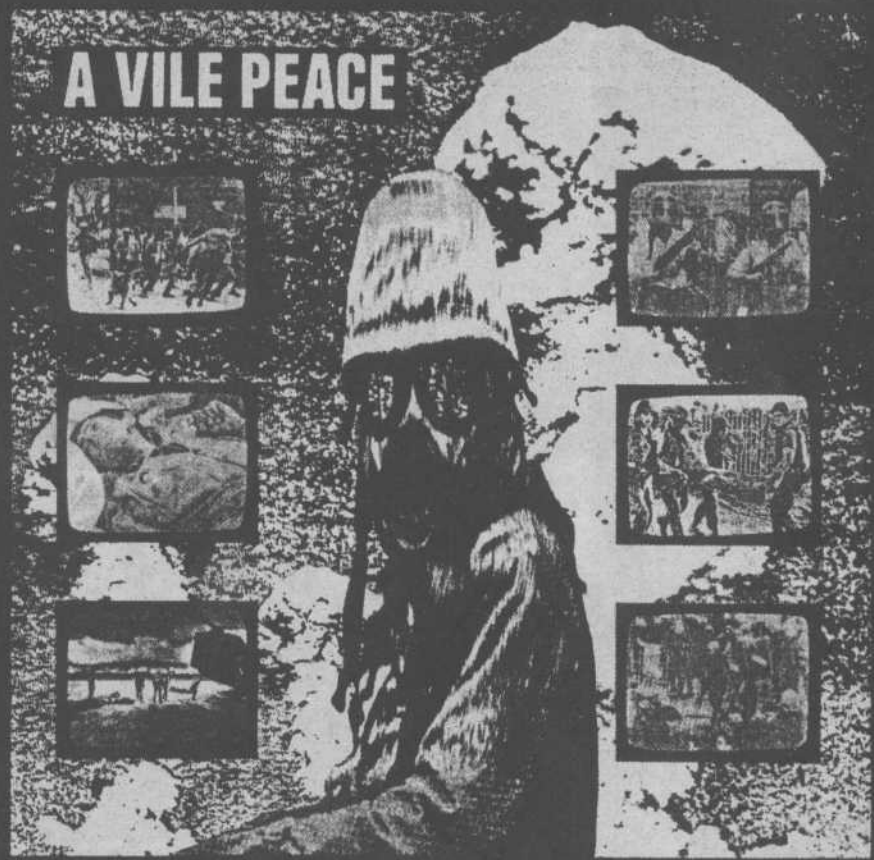

DARK CRUSADE DAWN OF LIBERTY DECADENCE WITHIN DEVIATED INSTINCT

INSURRECTION HELLBASTARD FEED YOUR HEAD ELECTRO HIPPIES DOOM

YOW! WEED B!! WE IS DISCOVERED A VAST NEW STRUCTURE! AN' LOOK! DERE'S SOME WORKERS WEAVIN' A NEW PLANK INTO DE FABRIC... IT'S ALL SUCH A MONUMENTAL EFFORT!!

IT'S THE NEW CATALOG
DEAD KENNEDYS!
THE RESIDENTS!
VERBAL ABUSE!
NEGATIVLAND! PGR!
MDC! SNAKEFINGER!
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SCRATCH ACID! BGK!
GLORIOUS DIN! DOA!
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TRIPOD JIMMIE! NOTA!
GERMAN SHEPHERDS!
AND HUNDREDS OF OTHERS, SOME IMPOSSIBLE TO FIND ELSEWHERE!

VIDEOS!!
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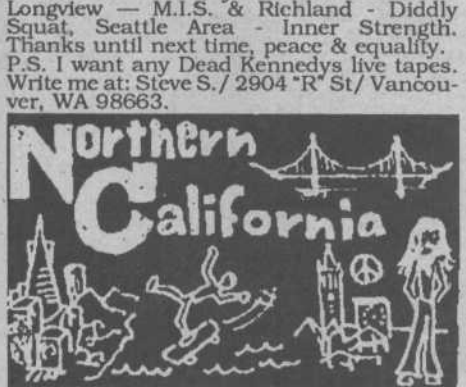
★★★

Hello from the Evergreen state. Let's start off with some band info. FALSE LIBERTY has now broken up. Greg is now in a new band called INNER STRENGTH who should have a tape out soon.... M.I.S. have a 10 song studio tape out now for $2. They kinda sound like Poison Idea.... S.G.M. have a new tape out called Strunk for $3. Their sound is kinda similar to Descendents except with a metal touch.... DIDDLY SQUAT have a cool tape out for $3. They are kinda similar to Dead Kennedys.... ACCUSED have their new LP out now, it really shreds.... F.W.I. play drunk punk, they should have a tape out soon on R.S. Tapes.... DEAD AIM have an 8 song tape available on R.S. Tapes for $2. They play positive noisy hardcore.... B.O.T. have a tape available for $2.50, their sound is crossover.... A few other bands in Washington are SUBVERT, ANIMAL CLINIC, and many more.

Diddly Squat

Now on to zines. Rabid Speed zine (2904 "R" St/ Vancouver, WA 98663) #11 is out now with Dead Aim, F.W.I., Crotch Rocket, along with other bands, etc. for $1 ppd.... City Punk zine is $1 ppd also from Bob G./ 3415 "Q" St/ Vancouver, WA 98663....

As for shows, you could contact in Longview — M.I.S. & Richland - Diddly Squat, Seattle Area - Inner Strength. Thanks until next time, peace & equality.
P.S. I want any Dead Kennedys live tapes. Write me at: Steve S./ 2904 "R" St/ Vancouver, WA 98663.



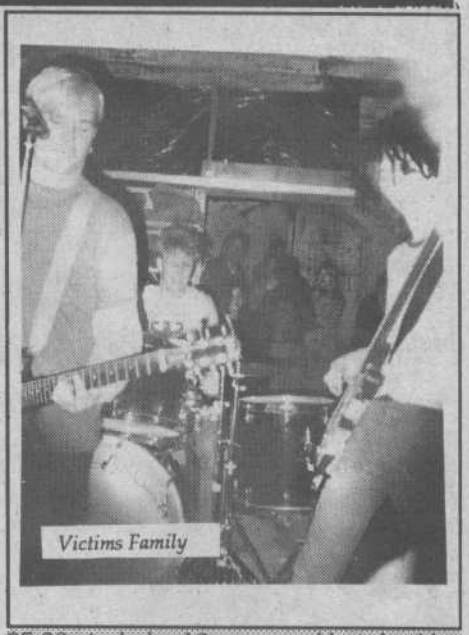
Santa Rosa- I've been meaning to do this for a long time... so here it is: update on Santa Rosa, Petaluma, Cotati, Rohnert Park area. There is in fact, quite a scene up here; however, there seems to be a lack of unity. The main problem, I suppose, is not having a place to have shows on a regular basis. Sound familiar? I was motivated to write this after reading Aaron's plea for shows in other places besides Gilman. I have been living here for a year and have managed to put on several shows at the Cotati Cabaret and Sonoma State University (Redd Kross, Das Damen, Forethought, Victims Family, Frightwig, Sea Hags, Slovenly, Dead Milkmen, Sister Double Happiness, etc...) The problem is finding a fucking place to have shows that can be all ages and doesn't have an outrageous insurance fee. Anyone interested in solving this problem and working on a project with me should contact me at Pighouse Productions at (707)795-6563 or write to me at 9239 Old Redwood Hwy/ Penngrove, CA 94951. I have lots of info and resources but could use help/ ideas from others who would like to make this scene really happen. IT IS POSSIBLE!!! Also, if you are in a band and are touring or just want a gig up here, you can contact me and I'll do my best to line something up.

Abnormal Growth

So... What else? Well, Sian is working on putting together a benefit show for the Christic Institute (Feb. maybe?) which will most likely feature Operation Ivy, Surrogate Brains, etc... More info soon. Keep your eyes out for flyers. If you are interested in helping and/or playing, call Sian at (707) 795-6463. Speaking of Sian, if you play drums and would like to play with her new band, give her a call.

Here's what's going on with local bands to the best of my knowledge. VICTIMS FAMILY is busy writing new material for their next album and will be ready to play live around January, so if you're into their mindblowing, twisted, jazzy tunes, you can contact them at Ralph's at (707)765-2271 (new number). ACCOLAIDES, who have been together for four years now, have a new singer and have recorded a 6 song demo, which is available for $4.00 by mail. The address is (Tim) 300 Orchard Lane/ Penngrove, CA 94951. Rohnert Park's CAPITALIST CASUALTIES have been playing frequently and can be contacted by mail at 5250 Calleclta Court/ Rohnert Park, CA 94928 or by phone - Shawn (707) 795-9470, or Jeff (707)795-6804. CAPITALIST CASUALTIES will be recording a split demo with INSANITY PUPPETS whenever Joe, INSANITY PUPPETS drummer gets back from Europe with Attitude. TRAP-A-POODLE, a three year old Petaluma band, also has a demo available now - contact Phil at (707)762-2518. Also from Petaluma, Mike Hill's new band, COFFEE AND DONUTS, is a "difficult hearing (as opposed to easy listening), spunky, post punk band"... and they're just waiting for gigs... call Mike at (707)762-5658 or write to him at 2263 C Petaluma Blvd. North/ Petaluma, CA 94952. ABNORMAL GROWTH seems to really have their act together with a killer tape, lyric sheet, with great artwork, which is available for $4.00 by writing Abnormal Growth Music/ 809 Yulupa Ave/ Santa Rosa, CA 95405 (tape #1). It is also available at the Record Vault and The Last Record Store. Their second tape entitled Let's Grow Some Crosses will be available in March for $5.00 - includes 16 songs and lyric booklet. They can be reached by phone at (707)526-4281 (Clay). CHRONIC DECAY should have a demo out soon... contact them at 329 Liberty St/ Petaluma, CA 94952 or call Aaron McCollough at (707)763-1103 or Donny at (707) 763- 3358. And lastly, I think, Napa's BWANA DEVILS have cut another demo and can be reached at Looney Toons/ 2512 Jefferson St/ Napa, CA 94558 or (707) 252-4382 (Kenny). If you have a band in this area, and I neglected to mention what's happening with you, let me know.

Once again, PLEASE contact me if you're into making things happen in this area (studio space, shows, information network, etc...) I really care and I hope you do too. —Laurel Pine

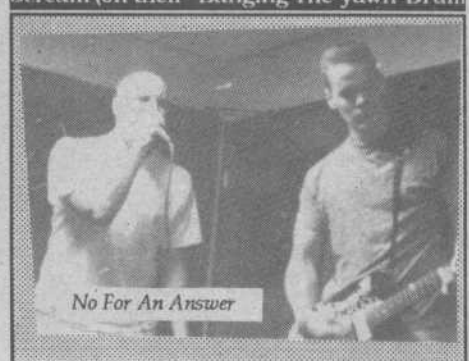

Victims Family

Well HELL-o and cough, cough-hack, hack from beautiful polluted Southern Ca. where mini-trucks and sewage spills abound...

Things around here have been "off and on", I guess with most shows centering around Fender's Ballroom and the Hoover Recreation Center (near downtown).

The mighty proud and pissed Poison Idea blasted Fender's with the help of FINAL CONFLICT and VISUAL DISCRIMINATION in October... oh yeah, GBH headlined (who gives a rat's ass?)

In November, Fender's also saw Scream (on their "Banging The-yawn-Drum


No For An Answer

tour"), U.C.(S), NO FOR AN ANSWER, and HALF OFF played to a fairly active house.

Also in November, the Hoover Rec Center made a little noise by hosting HARD STANCE, NO FOR AN ANSWER, INSTED and others to an action packed hall of anxious kids where tons of fun was had by all...

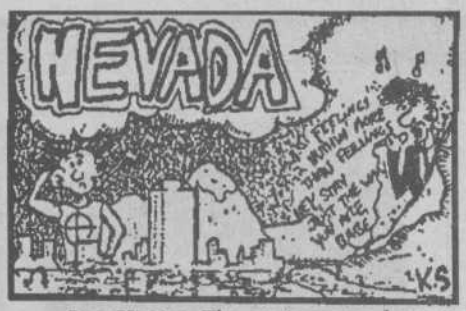
Backtracking a little, HALF OFF and Flag of Democracy both played live "on the air" in October on KSPC's "Reel Underground" show hosted by Bob Durkee. High powered sets by both bands really got the kids going. HALF OFF's LP, The Truth, is doing well after a couple months in the stores.

Pissed Happy Children

Okay, some hot new bands have been popping up in the O.C. area lately... NO FOR AN ANSWER are a great bunch of guys who play mean thrash with intense, slow mosh parts. Excellent, personal lyrics touch on many different subjects. Their 7" EP is availabe from Revelation Records/ P.O. Box 1454/ New Haven, CT 06506. For more info, write Dan O'Mahoney/ 20308 Magnolia St/ Huntington Beach, CA 92646. HARD STANCE also smoke the ground with their very moshable brand of mile-a-minute H.C. Their demo, End The Hate, is available for $3.00 ppd to Eric/ 135 Rockview Dr/ Irvine, CA 92715. See 'em live! RUPTURE are yet another scorching new band around town. Their 4 song Earslaughter demo is available for $2.50 ppd. form John Flood/ 5341 Clark Circle/ Westminster, CA. John also puts out Alert Society zine; issues #2,#3, and #4 are $1.25 ppd.

From the ashes of PILLSBURY HARDCORE come PISSED HAPPY CHILDREN. They recently parted ways with Bob Fartblossom (Fartblossom Ent.) after a really loud show at Gilman St., Nov. 14th and are now a three piece with Kook and Whawn sharing the joy of screaming. Their sound is more powerful now with the vocals in the Negative Approach/United Mutation vein. You can get their Mr. Magoo's Pissed Playground demo available for $3.00 ppd to: Mutant Infant Tapes/ 2047 Pandora Way/ Pomona CA 91766 and expect a 7" EP out by the Pissed Kids soon after...

Final news includes the split 7" by HALF OFF and FINAL CONFLICT entitled Scrapple For Felis which should be out, maybe by the time you read this from New Beginning Records/ P.O. Box 4461/ Davis, CA 95617. Mail order only! Thanx to Rich Mrozek, Eric L. Cox, Don Livingston, Billy Rubin and John Flood for all duh help. And thanx 4 readin' all this and remember Be Alert! Later, Rich and the Cannibal.



Las Vegas- The main news here in Vegas is of the semi-tragic break-up of local Gods FUCK SHIT PISS.

As for shows, there's a place called Studio 25 that's doing the usual over charge gig-goers and rip-off bands scam. Any

Poor White Trash

bands out there who plan to play here, make sure you get a written contract of what you're gonna get paid before hand! (I would like to appologize to ELECTRIC COOL AIDE for all the shit that went down at their show and thank them for playing.)

BANDS. POOR WHITE TRASH has a new

5150

singer, Mike Hill, who has given the band a lot of energy and helped them to progress: with a fuller sound. For tape info write to: P.W.T. c/o Kevin/ 713 Omak Circle/ Las Vegas, Nevada 89107.

The crazy band from town, who gets

Schizoid

vert little recognition, is SCHIZOID. They have wild stage-antics similar to Isocracy and are a band that's more than worth listening to. For tape info write to P.W.T.'S address.

Another recently released local tape is THE ATOMIC GOD'S Critical Mass. Their style has an originally heavy but melodic sound. Demo tapes are out for info write to: ATOMIC GOD'S c/o Sean and Richard/ 6409 Bristol Wy/ Las Vegas, Nevada 89107.

There hasn't been too much heard or seen of 5150 lately but they are still together and playing with new drummer, Rick Bonono.

New bands to watch for are: PUBLIC NUISANCE, THE EX-LEAD SINGERS, EAST SIDE FURY, YOU DAMN SKIPPY, DEATH WARMED OVER, and rumor has it that F.S.P. singer Danny and drummer Mike are in the process of forming a new band.

Other bands worth mentioning are: PAPSMEAR, PESTILENCE, SYSTEM REJEX, SUBSTANCE D, LETHAL INJECTION, and TPU.

That's it for now, to any band I absentmindedly failed to mention-I apologize.
Christie Moeller/ 7060 West Doe/ Las Vegas, NV 89117

Kansas- Thought I'd write to let you know some drastic progress that has taken place here in Manhattan Kansas.

It's about a newly involved scene which has outlasted years of dormancy and social stagnancy, now becoming a full fledged positive outlet for bands to reach a fresh audience.

For 3-1/2 years or more, numerous clubs or groups of people calling themselves "The Alternative Music Brigade" have banded and disbanded in an attempt to bring what they deemed "alternative music" to our town of 36,000. Seemed like a great idea, but always had someone call themself "President of the Club" or "Vice President", etc... and it died due to egotistical differencese, and member complacency (serfdom?).

After realizing this, my friends and I decided to make a zine (Lamer) and give it out at local record shops and parties to provide an emotional aspect for people to feel involved in the scnee. This has worked fairly well since its inception and will continue. What was the next order of importance for me personally was to be involved more on a musical level as a contributor. I met up with a guy named Todd Thomas who plays guitar and started to bond a strong friendship with him that has lasted for over a year and a half now! We kept pumping our energy in Lamer and put some words down to music to release tension and express ourselves (no idea it would develop). After arranging tiny shows, parties and more shows, I ended up leaving for San Diego for summer vacation. When I was gone, Todd and this other friend of ours Lyman (from Houston) decided to get a drum set cuz he played in the BAY OF PIGS and CUSTOMER PARKING ONLY when living in Houston.

This is when previously local bands who had been hidden in the shadows of big clubs got interested in taking more initiative. The MOVING VAN GOGHS who are considered the most established underground band here supported us by agreeing to form a couple local shows with us. DAMAGE FROM BOB, (a way cool a la X meets a synthesizer) agreed to play a show with another band called the WHEATLAND SURFERS along with the VAN GOGHS and our new band called DALAI LAMA. So I rented out a local shut down club for a night and what happens? One hundred and

ninety strong showed up and got us all stoked, we played (four bands) until 1:30 in the morning. Each band made $85 bucks even though they agreed to play for fun!!! This has really charged a lot of both the college crowd and the high school crowd to become more involved. Kids are literally banging down our door to do it again and again. And we will! The numbers of eager "thirsty ears" have seen that a scene doesn't mean a jacket with a sticker on it and telling anyone in a suit to fuck off. It means to try, no matter how long and how hard and you'll get what you want. Note: 10 to 15 people stayed after, swept up and helped re-load P.A. system and helped in any way they could (without being asked)!

The main point of this letter is to say:

* Bands - come one come all! We are right off Interstate 70 between Topeka and Salina in Kansas. The town is called MANHATTAN.
* Local bands have made it develop... and will continue to with a national scope of variety!
* It's a good place for a tour stop because it's 8 hours east of Denver, 2-1/2 hours west of Kansas City. Four hours south of Omaha. And two hours north of Wichita.
* All musical styles are appreciated!
* And most of all, as my roommate and friend Lyman Hardy says: "All you need is a thirsty ear, and you'll understand." Sincerely, Jeff Peterson/ 823 Ratone/ Manhattan, KS 66502 (913) 539-6420.
* Housing can be made available upon request. We'll try as hard as we can to accomodate. Thanks.

Although it's been over a year since the last Indiana scene report, we're still alive and skanking (kicking, whatever). There are plenty of new bands around, but only two all ages clubs that I've been to: The No Bar and Grill in Muncie and the Arlington Theater in Indianapolis (there's also a club in West Lafayette that I've heard a little about, but it's got "Spuds" in its name. I think that has something to do with that dog, so I doubt that it's a real alternative club).

The No Bar and Grill has the most diverse shows ever put on by a single club in Indiana (I think). They've had everything from jazz to industrial bands, comedy groups, plays, and of course HC/thrash bands galore. The No Bar is also the breeding ground for alot of truly great bands such as LATENT CHAOS, the SINGLES, the MYSTIC GROOVIES, and the amazing MODERN VENDING. MODERN VENDING, who are heavily influenced by the Butthole Surfers and Scratch Acid, have an LP recorded and have gained the interest of a few labels, one which is very well known (I promised not to say which one). They've made themselves known around the Midwest by playing with Big Black in Kentucky and Scratch Acid in Ohio earlier this year. If you're interested in their LP, write to them and find out when it's gonna be pressed. - Modern Vending/ 101 Dill St./ Muncie, IN 47303

Primitive Baptist Church

Bands wishing to play at the No Bar and Grill should write: No Bar and Grill/ 420 N. Martin/ Muncie, IN 47303. This is also the address to order LATENT CHAOS tapes from, so if you're into really weird art-damaged music...

The Arlington Theater has been doing shows for a while now, but I've only been to two of them since it usually costs $11.50 to see two bands. The sound system is great, the place is huge, there's always lots of jock bouncers to give you that really safe feeling, and best of all, everybody gets to take home their nice blue and white Ticketmaster ticket for their collection. Promotor Bill Levin swears up and down that he hasn't "sold out", but when I saw him quoted in the paper as saying, "In this town, promoting punk rock gets you survival money. You can afford to eat and pay rent, but that's it. My goal is to be rich", it made me sorta wonder y'know? By the way he's now the Indiana sales representative for Jolt Cola, so I guess he's working on attaining that goal. People of Indiana: if making Bill Levin rich is your idea of an alternative, maybe you should attend some of his metal shows, you and your mentality will fit right in, I guarantee it!

Other Indianapolis news: SLOPPY SECONDS, who've been around for years and years, have finally released some vinyl. Their selfproduced (with the help of Paul Mayhern) 7" EP, The First Seven Inches has been selling very well, and has gotten a lot of airplay in cool places like Boston and Minneapolis-St. Paul. A few labels have shown interest in SLOPPY SECONDS since the EP came out (like Taang and Caroline to be specific). Come on! Sign these guys quick! You can order the EP from the band for $3 ppd (I recommend it, for what that's worth): Sloppy Seconds c/o Alternative Testicles Records/ 1632 E. National Ave./ Indpls, IN 46227. Another Indianapolis band, who recently opened up for Naked Raygun, is J.O.T. They are sort of the mainstay of the Indy scene, I've probably seen them 15-20 times in the last couple of years. Anyway they're a nice bunch of guys who play very competent metalish rock. Their highly produced 14 song tape "your pals" is $4 from: J.O.T./ 1925 N. Lesley Ave./ Indpls, IN 46218. Another great band is TRANSGRESSION, the fastest, hardest thing Indiana has ever seen! This five piece has played with most of the big bands who pass through these parts: MDC, Raw Power, False Prophets to name a few. They've improved steadily over the past year and are now at a point where they are more than good enough to release a record. Anybody who likes great thrash with a very tasteful metallic tinge should order their 24 track studio tape (although it may not be available just yet). Anyway, write to: Marvin Goldstein/ 4326

JOT

N. Crittenden Ave./ Indpls, IN 46077 and ask about prices and stuff (labels especially, check out Transgression!).

Local recording studio Hit City (all recorded material mentioned so far except for Latent Chaos was recorded there) is putting together an album project which should prove to be pretty gosh darn hot! It will feature the likes of: DATURA SEEDS, MIKE'S HOUSE, MODERN VENDING, J.O.T., SLOPPY SECONDS, BRAMBLE GRIT, and RIGHT TO LEFT (ex-GIZMO Dale Lawrence's new band). The bands have been given six minutes each, and will chip in for the costs of pressing the album. The studio time is being donated by Hit City. Recording should be finished by now, so the album should be out real soon. Keep your eyes open for it!

The scene here in Bloomington is in a slump for the under 21 majority, especially after police hassles brought on by I.U. fraternity types put an end to shows (temporarily I hope) at the "Christian Death House". Occupant/promotor Dave Death put up such bands as the Lemonheads, the Blood Farmers, A.O.D.(?), Transgression, Pit Bulls on Crack (who also played in my basement), and alot more that I can't remember. Thanks Dave!

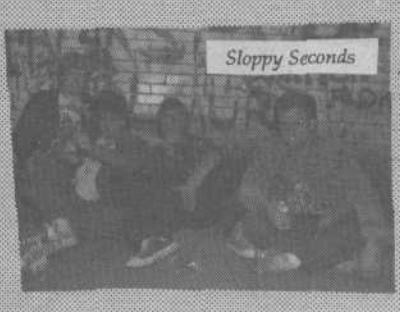
A few weeks ago, an alternative music benefit show was pulled off in a dormitory cafeteria. The money raised (over $900!) was given to the local and national chapters of Amnesty International.

If you're over 21 in Bloomington there are 3 or 4 places to choose from for decent shows with bands like THE N.IDs, PIT BULLS ON CRACK, WALKING RUINS, ZULU BEATNIKS and the VIRGINIA SCRAPINGS. THE N.IDs have a 13 song tape for sale which is pretty good '77 style punk rock. $3 and postage to: The N.IDs/ 516 S. Fess/ Bloomington, IN 47401. Oh yeah, it's called Music to Detassle Corn By; cool! If you don't know what "detassle" means, you're pretty fucking uncool!

Other Indiana bands that I know of: PRIMITIVE BAPTIST CHURCH from South Bend and MALIGNANT PIGS from Richmond. Any others out there, let me know ok?

As far as zines go there's only three that I know of. Blow It Off has been around since 1983 and is usually pretty amusing. 50¢ to Gravelvoice Records/ PO Box 2271/ Bloomington, IN 47402. The Pope is put out by Tim Adams of Notre Dame University, and is a very well done zine. Definitely not thrown together over night. I'm not sure what's covered in the new one (#3) but I do know that it comes with a 45rpm single by a band who are calling themselves CICCONE BAIT. The zine and 7" are $4 pp to: Tim Adams/ 306 Zahm Hall/ Notre Dame, IN 46556. Impaled Details is a new zine, and it's so

Transgression



Sloppy Seconds

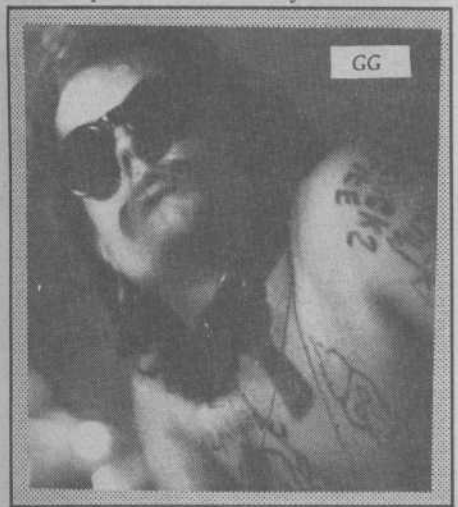
Pit Bulls On Crack

good that the first couple of printers it was taken to refused to print it because of its "subversive content"! Issue #1 has interviews with Anti-Scrunti Faction, and Kumi Katyrit from Finland as well as lots of politically and socially oriented articles and opinions. All I know about issue #2 is that it's got interviews with Transgression and Desecration from Arizona (howdy ho Jack!). This is a free zine, so send 2 stamps to my pal Lisa Lundt/ 415 Cedar Cliff Dr./ Richmond, IN 47374. Also please send anything you want to contribute for issue #3.

Well that's about it for Indiana! Feel free to write me and let me know about anything that I neglected to mention. Also, feel free to just plain write! Thanks to Lisa and B.A. for the help! Peace/Equality, Tim Boelter/ 515 E. 8th St/ Bloomington, IN 47401

New Hampshire- I guess I'll fuckin write my own scene report since I ain't seen any NH report in fuckin about a year. I'm in NH now so that qualifies. Although the last few months I've been living in Chicago, NYC and Boston. Not much to say about NH cause I don't know what's going on cause nobody wants to associate with me so I'll call it as I see it. I hear from people that the fat pussy Al Meade from the trendy nightmare has been telling everyone that my new LP sucks. Cumming from a fat wimp like him I'll take it as a compliment. I'm sick of all you fuckers saying shit. At least I'm out fuckin doing it. All you pussies are sitting around with your girlfriends and your stupid jobs. If you followed me around for a week you would fuckin die. So eat my shit. And all you girls who say I'm shit will be eating it before long.

Back to what it was I was doing, SUCK DOG — NH's only slut band besides the CEDAR STREET SLUTS have broke up and Lisa Carver moved to Philly PA. She finally sent me the bloody panties. My new band GG ALLIN and THE AIDS PARADE have been getting ready for a tour. The band is from Boston but it seems like all the fuckin lame cunts in Boston don't want to admit it. FLYS ON SHIT put out a cassette but it's not really a band. It's the Scumfucs without GG, and without me they're fuckin nowhere. 5 BALLS OF POWER are still together but I don't know why and THE MURDERERS are still playing in someone's living room. Personally I don't fuckin care cause I'm going on the road. So if anyone has any shit to say why don't you fuckin say it. I might be fucked up but I can still kill you. —GG Allin



BOSTON

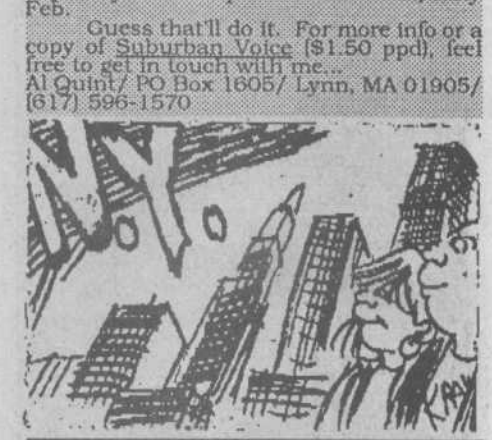
Okay, I know it's about time I got off my butt to do this report, but you try to find the time, between working 48 hrs. a week, doing a 'zine, and trying to maintain some semblance of a social life. It gets hard! Okay, enough kvetching...It's going to be (has been?) a mighty quiet holiday season for shows, since the person who books most of the punk rock-type shows is out of town and the club he books 'em at doesn't want to do any shows over the vacation anyway. There was just a big hardcore/punk blow-out at the Channel, with most of Boston's bigger names, including JERRY'S KIDS, WRECKING CREW, STRAW DOGS, PSYCHO, SOMETHING STRANGE and APOLOGY (XXX zine editor Mike Gitter's new band). A great show, from all accounts, although I couldn't go because of work. JERRY'S KIDS will, indeed, be releasing a new album sometime after the first of the year. And, yes, they will reissue Is This My World. Mark from SLAPSHOT has started a new label, Vortex Records, and plans to release 7" EP's by SOMETHING STRANGE and WRECKING CREW. Speaking of SLAPSHOT, Hank Peirce has joined on bass and Jordan has switched to guitar and their new album, Step On It, will be out in the new year. THE LEMONHEADS have a new 8 song EP coming out soon, and have a video on MTV's "120 Minutes." GANG GREEN's new LP, You Got It, will be out in January, on Roadracer, and they've just completed a European tour.

Other new vinyl of late includes CANCEROUS GROWTH's Hmmlmmlum on Ac/xtion records, VOLCANO SUNS' Bumper Crop, a CD compilation by SALEM 66, and last, but far from least, The BAGS' Rock Starve, with a steaming blend of garage rock, punk and metal, and probably the best local release of the year. Not much to report demo-wise, although BULLET LAVOLTA's The Gun Didn't Know I Was Loaded kicks butt (PO Box 2572/ Cambridge, MA 02238), and for you thrash metallers, FORMICIDE's demo may be worth

checking out (PO Box 615/ Tewksbury, MA 01876). More vinyl: Taang's releasing the MISION OF BURMA 5 song EP and LP, probably by the time you read this—all unreleased material.

Other news—MOVING TARGETS have broken up, with Kenny joining Bullet LaVolta, although there's still a chance the Targets will record a second album. SKULL have changed their name to DIEHARD. CANCEROUS GROWTH broke up and Marc Tobio and Mark Small are starting a new band, possibly to include Steve Davis (ex-Expando Brain). Ex Articles of Faith people Vic Bondi and Dave Shields are starting a new band here in Boston. The hot rumor of the fall has been that Al, Jamie and Chris from SSD are starting a new band. Springa says it's a bunch of bullshit. Who knows? Springa says his band hopes to do some recording soon (didn't catch the name of it, though). Ross (ex DYS) has joined STRAW DOGS on guitar. SHATTERED SILENCE are breaking up, after playing a few more shows (with the original lineup). After that, Chris and John are starting a new band, George is getting married and, come to think of it, so am I. Finally, there are plans for an anti-censorship benefit here in Boston, hopefully to take place in late Jan/early Feb.

Guess that'll do it. For more info or a copy of Suburban Voice ($1.50 ppd), feel free to get in touch with me...
Al Quint/ PO Box 1605/ Lynn, MA 01905/ (617) 596-1570



Buffalo- Well, seeing that this is one of the first scene reports from Buffalo, New York, I guess that I should tell you a little about the scene here. Our scene isn't humongous or anything, but it's a good size considering the size of the city. The people in our scene come from the suburbs as well as the city itself. We are all united, around here we accept people for who they are, not how they dress. There is a really good mixture of people: punks, skinheads, longhairs, skaters, and "normals". We have good turnouts for shows, and it is not often that anyone gets seriously hurt. So, I guess that you could say that we have a really good scene.

The GOO GOO DOLLS are basically the front runners of the Buffalo scene. They

DIE

have recently released a self-titled album that really rocks. The group consists of Johnny-guitar, George-drums, and Robby-bass and vocals. The band has also released an independent tape called Throw that Bum Out. These guys are not really hardcore, they just play good fast music, they sort of sound like the Replacements.

Next up is D.I.E., who hail from Fredonia, New York. This band, headed by female vocalist Kyle, really rocks. They play fast hardcore, with great lyrics (sometimes really funny). Kyle's vocals make a person think of Vice Squad, and bands such as that. Troi, lead guitar, is an incredible musician. He belts out tunes and really gets into the whole thing. Tommy(drums) and Tim (bass) finish out the band.

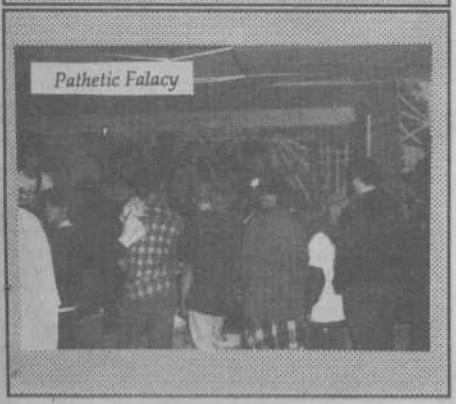
PATHETIC FALACY is one of our younger bands, with an average age of about 15 or 16, and they play some of the most intense music that I have ever heard. This band is headed by Charles, who is probably one of the best vocalists in this area, he puts a lot of feeling into his songs, which some vocalists sometimes forget to do. Charles just has an awesome amount of energy, and he lets it out when he is onstage. Forrest, on guitar, is also an incredible musician, who seems to get better all the time. Derek (bass) and "J" (drums) definitely add to the intensity of this band, although I feel that Charles is the core of the entire band. I really think that Pathetic Falacy has the best chance of making it of all the new local bands, they have age, time and commitment.

Another of our younger bands is CUSTODIAL FISH, which halls from East Aurora, New York. They consider themselves experimental hardcore, doing only original material. This band is good, but they just don't have the intensity that Pathetic Falacy has. The band members are: Tom Ruh-vocals, Dan Eckis-drums, Lawrence Gallick-bass, and Sean Love-guitar. I think that these guys could be great if they got the right breaks.

There are many more really good Buffalo bands, but there just isn't time to mention all of them right now. Maybe later. We have a really good scene, although we don't have many halls left to play at. If there are any bands out there who are touring the East, we would love to have you play here. The best thing about our scene is the unity, anyone can see that we are all friends united to have fun. See ya.

Darcie Bamberb/ 199 Hamlin Ave./ East Aurora, New York 14052

Custodial Fish



Pathetic Falacy

New York City- Punk Rock. Does that mean you gotta have a leather jacket, ripped jeans, and funny hair? Does it mean you gotta drink till ya puke? Do you gotta be into all the cool bands, dude? What if I tell ya I know a guy who is more "Punk Rock" than most of you readers are?

He usually wears a white coat that hangs just above his knees. He's got wavey blondish-brown hair. He wears glasses. The pants he usually wears are green. They do not have camoflauge on them. On his feet he wears ratty old sneakers, vintage 4 years ago. Around his neck hangs a heavyish object that is both metalic and useful. He stays awake 30 hours at a time, a lot of the time. He helps more people than I, or anyone else I know. His name is Seth. He is my brother.

On December 10, 1987, he had open heart surgery preformed on him. All went well, and he seems to be recovering well. It was scary there for a while, and Seth went into this thing very bravely. I know I would have been screaming and demanding bottles and bottles of Jack Daniels. He pulled through the operation because the doctors were good, he was healthy, and most of all, I believe he pulled through because of his will to live, and because after he finishes med school and becomes a doctor, he can help many more people. He wants to help the human race. I love him cause he's my brother, and cause he's a great guy. Punk Rock? You bet.

On to New York.....Scum Rock. There ya go, that's a great word, and something that is really happening right here in Scumland. Punk Rock has had a resurgance in NY's East Village. I'm not talking about positive youth, straightedge, haircuts, or any of that stuff. I'm talking pure scummy punk rock. Bands like HAMMERBRAIN, SCAB, PORNO DRACULA, LETCH PATROL, WHITE MAN'S GRAVE, KNOCKOUT JAMES, PUBLIC NUISANCE, DA WILLYS, and many others are popping up out of the gutter. Along with these bands are the people involved with it. People like Alan from HAMMERBRAIN. Johnny V. from KO JAMES. People like everyones favorite punk, Ralphy Boy. People Like Derek (T.C.) who help put on these shows. All these people and bands work together to put on shows, have parties, and just be friends. These are a great bunch of people, who call themselves "Scum", but really aren't.

Lauterbach's Bar. 335 Prospect Ave. Brooklyn. 788-9140. This place is great. The first Scumrock fest was held here about a month ago. Most of the Scumrock bands I mentioned before played. Ya see, it was this chick named Rosa's birthday, and she

Birthday girl & Scumrock chicks

Hammerbrain

decided to rent it out, and have some bands play. It was a fucking freezing cold day out, the kind of day that only whiskey could keep ya warm. Anyway, lots of bands played, lots of people showed up, and there was lots of fun to be had. Highpoints of the show were plentiful, but I'll mention a few. When PORNO DRACULA played, the crowd went nuts and picked up Fastlane, and carried him around. When KO JAMES played, the crowd got whipped into a dancing fury. When LETCH PATROL played, the crowd got verbally whipped, and Harris dove into the PA cabinet during "Sonic Reducer". He later went to the hospital with a nasty bump on his head. Some guy was then tellin me that that was the most "Punk Rock" thing he has seen in a long time. The club, of course, banned LETCH PATROL from anymore show there. They claim Harris broke the microphone. The only thing he broke was his head, and all the little girl's hearts. Chicken John drove everyone in the Letchmobile, something like 16 people, and amps and shit, all in a stationwagon. What a guy. I hope he gets his driver's licence one day.

CBGB. Well, I reported a couple of issues ago that the matinees were cancelled. Nope. Hilly is still booking bnnds. I don't understand the guy. I guess nobody does. Anyway, bands like TOKEN ENTRY, KRACKDOWN, REST IN PIECES, and host of others have been doing the Sunday shows. They draw well, but I would kinda like to see some other kinds of bands play as well. Anyway, DAMAGE played a show, and they ripped. SFA, Mike Bullshit's new band, played, and they're getting there. Lot's of other bands have been playing as well, but it's kinda hard for me to get up when the sun is still up.

Other Local news. PRONG's new album, Force-Fed, will be out soon. They played a show at Lizmar, and proved their "Deekness." SHARKY'S MACHINE got a new album out. They been playing with the RAMONES and stuff. FALSE PROPHETS

White Mans Grave

are reformed and doing some local shows. A.P.P.L.E., AFFIRMATIVE ACTION, and a couple of other bands are playing and have played Lauterbach's Bar. HAMMERBRAIN got a tape coming out soon. LETCH PATROL got a single and an album coming out soon on Electric Shaman Records. These totally rip. I know, cause I wear the wig in the band. ARTLESS's album should also be out soon.

Let's see, what else is going on. Umm, THE DEAD BOYS are gonna play Rock Hotel this week. They claim it's their "everlasting reunion". Bullshit. They said the same thing last year. They sucked last year cause 3/5th's of the band didn't show up. This year they list all the guys except for Jeff Magnum. I'm sure Stiv will get his usual 70% of the bands money. Uggh, RAMONES...., they got a compilitation coming out on Sire records. Joey says it's gonna have 28 songs on it! Allright. Yee-haw! After that, it looks like it's gonna be label switching time. Their contract ran out with Sire. Oh yeah, a Dee-Dee Ramone was on the Joe Franklin show. That's a local stupid talk show. Joe Franklin is a guy who knows Frank Sinatra. Bing Crosby, and all thee other guys of which he is so "close" too. He now is friends with Dee-Dee King. How about that. Punk Schlock. Urrgh.. WHITE PLASTIC got a demo out, they gave it to me when they stumbled onto me on Broadway and Bleeker. It sounds cool.

Yeah. So that's about it for this month. But I did want to conclude this with my brother and his "Punk Rockness". Anyway, he played drums in a band called TWISTED LOGIC a number of years ago. He ripped, but he chose medicine to go into instead of music. He rips in medicine. He gets good grades, and actually has a good time. So, whats the moral of the story? You can help people in many ways, you can be a punk in many ways, and most of all, make your own rules. Do what ya want with yer life. If you're a punk on the inside, you're a punk to the rest of the world. PUNK ROCK George Tabb/ 243 West 4th St/ NY, NY 10014

New Jersey blowing out some heavy duty Hardcore in '87-88. Shows have been flowing all around and the energy from N.J. kidz is at a high. City Gardens at 1701 Calhoun St. in Trenton has finally flexed out some and has been taking in local bands on a steady basis, not on there door price but bands and bills must be paid. Ho, Ho!!!!

Onward to the bands—A hot band out of Bridgewater called VISION lead by vocalist Dave Franklin has been kicking enormous ass around town. Releasing there first 4-song 7 inch which includes some classic tunes on their very own New Scene Records, if you can get it, grab it, it's no longer in the making and its limited, a true collectors item cause they have now been signed to Positive Force. For the VISION 7-inch, make checks or M/O out to Dave Franklin for 3.00 p.p.d. at 1701 Meadow Rd/ Bridgewater NJ 08807. Another band to step out in front and make a noise is THIRD FORCE also out of Bridgewater. Their first L.P. will be released on Wishing Well Records and recorded at good old Inner Ear Studios.

HOGAN'S HEROES laying it all down hard and fast has been growing to be somewhat of a household name. Recording's now completed at a 24-track studio in Hoboken. Their 13-songs will be released on L.P. on STRAIGHT ON RECORDS a new label in N.J., in agreement with the U.T.O. (Underground Trust Organization) called Built To Last. Positive and Aware pushing full force has been the good word on these guys and

Hogans Heroes

their live show KICKS!!!!! So watch out for them. For more info write to: HOGAN'S HEROES/ 1 Katydid Dr/ Cedar Run, NJ 08092. SOCIAL DECAY releasing a new demo and also in the works on a 7-inch called Sick Society, a definite must for old A.F. fans. Well at least that's what they remind me of. Hard, fist clenching music lead by vocalls that totally kill. Some live tracks recorded through the board at C.B.G.B's in New York and others recorded at Merline. Well worth your time to write for more info. Write to: SOCIAL DECAY/ P.O. Box 267/ Island Heights, NJ 08732. We'll, that's it for now from the sun, surf, skate, bikini part of the state, till next time, "Rock Hard". Edge

Howdy from St. Mary's County Maryland! Just wanted to let everyone know that there are people here who do things besides going crabbing and shucking oysters. There is a small but progressive scene here worth letting people know about. So,...here goes!

Many musicians, some experimental musical projects, few bands. A powerful thrash/metal-type band, PARASITE, hails from Brandywine (about 45 mins. from here.) Bass player, Spyche, is female lead vocalist of Wash. DC's PRESSMOB. PARASITE are steadily playing gigs in and around D.C. and seem to have a strong following.

Probably the most popular alternative

Parasite

Outcrowd

band locally is the ever-progressing 'fun-core' band, OUTCROWD. Singer and guitarist, Todd Morese, is ex-lead singer of the now defunct ROADSIDE-PETZ. Following two successful demo-tapes, No Turning Back, and Within Us All, they're now recording a 13-song LP due out in March. Look out!

For info, stickers, or correspondence, write: OUTCROWD c/o Todd Morse/ 100 Lexwood Drive #6A/ Lexington Park, MD 20653.

No clubs here, but a few small shows have happened, and D.C. is only 1 1/2 hours away. (worth the drive most of the time).

Issue #5 of the No-Scene 'Zine (Our only local 'zine) is out. [$.75] Interviews with KINGFACE, and THE CRIMINALLY INSANE, and coverage of Positive Force's Alternative Music Festival (in D.C.), poems, reviews, etc. (#6 out soon!)

Like a lot of other places, there's a pretty good size skate-scene along with the musical one. Lotsa ramps and sometimes 'ramp-jams'. Oh well, that's it for now! For a NSZ, correspondence, or more info about Southern Maryland, write to me!
Shawna/ PO Box 252/ California, MD 20619

Richmond, VA—The big news in some of the more informed cliques here is the coming departure of Greta, who's moving to California to work with MRR, thus leaving FOUR WALLS FALLING without a bassist. So, all of you good bands out thataway, look her up after Jan. 1 — her credentials: ex-bassist for UNSEEN FORCE and ex-bassist for FOUR WALLS FALLING.

Second is the great game of musical drummers that seems to be going on with bands switching drummers left and right. Bands who've picked up new drummers in the past few months include SORDID DOCTRINE, DENT, HONOR ROLE and PUMPHOUSE. GWAR, as you should know by now, does have a video out and from few bits I've seen it looks really good. They've recorded for an upcoming LP and it would be nice to se them go on tour, 'cos they are definitely one of the biggest-drawing bands

in town. To find out more about GWAR's Post-Apocalyptic stage presentations write: GWAR/ 1927 Floyd Ave. #1/ Richmond VA 23220... DENT, one of the newer bands in the area, have been drawing some good crowds. Steve Schick recently left HONOR ROLE and has replaced Seth Harris on drums and they will be recording soon for an EP so contact Tim Ashworth for more info on this band: 10341 Hollyberry Dr/ Richmond VA 23237... HONOR ROLE has picked up Seth Harris on drums after Steve left and are working on new material and playing around town. Hopefully, they'll get another LP out soon before everyone forgets what they sound like... 9 South Pine St/ Richmond VA 23220... SORDID DOCTRINE drummer Joey Boisseneau recently parted with the bands, leaving them in temporary limbo... They did record a 45 due out late this winter with Seth Harris filling in on drums and their original drummer, John Freyburger, is back with the band... 19 South Lombardy/ Richmond VA 23220... Greta's departure west will be leaving Richmond's favorite Posimosh band without a bassist. FOUR WALLS FALLING still features Taylor and Bo Steele (ex- PLEDGE ALLEGIANCE) with Kyle "Bushmaster/ I want to share my..." Walker on drums. They are currently looking for a bass player, a label and will be on a mini-tour up north after Xmas. Contact Kyle for more news: 1817 Greenfield Dr/ Richmond VA 23235. Oh, they will be featured on an upcoming Death Records compilation due out soonest... PUMPHOUSE's old drummer, Bobby Huffnell (ex UNSEEN FORCE), recently quit the band, but they quickly picked up Joey Boisseneau from the grab bag of drummers and are playing on, as good as ever. PUMPHOUSE is lots o' guitar, "kind of groovy... lots o' hair" and very much untypical — thank god — and can be reached through Chris at 1009 Park Av/ Richmond VA 23220... INTACT, Richmond's answer to Youth Of Today and Blastl, is now looking for a bassist and have replaced their old guitarist with Timmy Pronin. They haven't played a show in a while, so it'll be interesting to hear them once they find a bass player. Write Caine at 8221 Robert Bruce Dr/ Richmond VA 23235... Other area bands that I haven't heard much on are BACKLASH, POP TONTO, DENNIS' PROBLEM and THE CRAZED HONKIES...

Other news: after two years and 4.5 issues The Only Alternative is biting the dust. Thanks to all the pople who've helped us out, especially BECCA at BYO, KEVIN in Boulder and DAVID at the beach. The Fourth Reich Update is a newsletter filled with all kinds of interesting tidbits on Amerika's favorite godfather, Jerry Falwell and is printed right in the heart of his home city, Lynchburg. Send some loose change to DAVE for your copy: Route 2, #52 Evergreen/ Lynchburg VA 24501... No news from Virginia Beach, so I'll assume that David is still doing something constructive, whether with Chronic Effort or with something else... 349 Pike Circle/ Virginia Beach VA 23456.

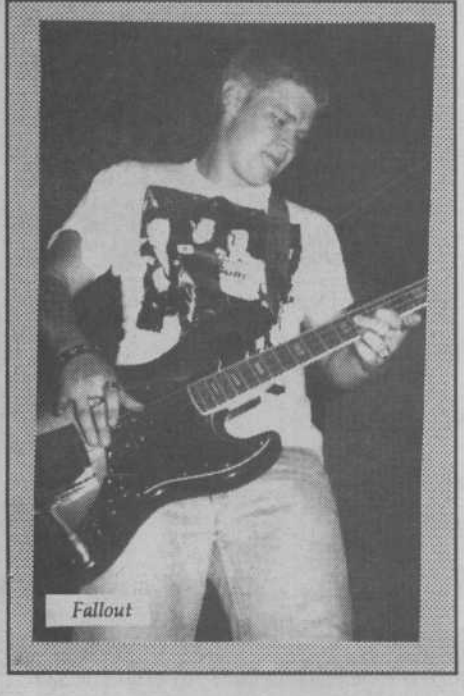
Show-wise, Rockitz is the only place doing HC, something we'd like to see change. Jennifer and I plan to start doing shows either at New Horizons or on campus at VCU around January or February, so get in touch with us for more information. We also plan on working on another 'zine and getting things rolling around here... And a closing personal note for Stephanie H. in Linden to let me know if she's still alive... John Sarvay/ 2129 Park Ave, #3/ Richmond, VA 23220 (note new address) 804-355-1157 (John) & 804- 359-3211 (Jennifer)

Roanoke, VA - In the past months we've had a lot of out of town bands. Our local bands are FALLOUT (my band), THE MAKE and LEGION OF HONOR. There is one fanzine for 2- 22¢ stamps called Ground Zero (3271 Links Manor Drive, Salem, VA 24153) Dave Fueglein/ 3883 Green Spring Av/ Roanoke, VA 24017

Medellin is here again, with a poor report, but may be interesting. Special thanks to everybody around the world who spent time to write us. This is a country in frontier with our brother country Brazil, with their great bands, like Olho Seco, Colera, Lobotomia, Armagedon, Ratos De Porao, and much more, making our scene much bigger, with their bands.

This is the first bad news: On the day of May 26, 1987 a dead body was found, and identified by the name of Tito. The kid was killed by serious knife wounds, the killer was never found. The boy was caught by an anti-punx gang and they forcefully gashed the boy's face the night before the killing. Tito was a nice kid from the movement, he never had a fight with anybody.

Here in Medellin, the punk movement hasn't commited suicide, but we are hated, attacked, ignored by society, killed by dark hands, and destroyed by cops. 4 months ago some punx made a party in E2 Barrio Buenos Aires, and the party was ended by the cops, everybody was hurt with chains and belts with spikes, beaten by the cops,


Fallout

P-NE

Sacrilegio

one of the kids was forced to eat a cockroach, everybody had to go with their shoes off because the pigs stole their boots. What do you think about this justice style?

Now I'll tell you what our bands have been doing. Starting with some death metal bands, like PARABELLUM, who have released their first single with 2 songs "666 Engendro" and "Madre Muerte" with a powerful sound like the European band Bathory. Another metal band with vinyl out is ASTAROTH with 2 songs "Guerra del Metal" and "Aullido Sepulcral" with sounds like Germany's Sodom. They're doing alright, with their music, and everybody is satisfied with the way they are doing.

Well, I'll tell you about some punx bands—for example SKAPE is making good

Medellin' Metal Thrashers

material and working hard. The lyrics are based on reflective ideas, like power in the human life, money the wicked god, radiation, wars and all this shit of existence. SKAPE are: Jorge Gafin - guitar; Kokin - bass; Raton - vocals; Ringo - drums.

P-NE is another band with strong lyrics of anarchy, ideas like freedom of man, system, government, society, repression, etc. P-NE are: Julio - guitar and vocals; Luis - drums; Giovanny - bass.

On September 19th 1987 the concert organization made a concert with 5 local thrash metal bands: MALEFICIO, AGRESOR, SACRILEGIO, REENCARNACION and PROFANACION. It was great, no problems of any kind. With the metal fans, everything was great and especially with the bands that night, they did play right, with energy - fast and heavy thrash metal. Thanks anyway to everybody who supports our scene and specially to MRR for this great zine.

P.S. If anybody wishes to know more about our scene, contact: Fredy Rodas/ A.A. 8322/ Medellin- Ant/ Colombia

Skape

Hi there, MRR readers. It's been quite a while since you heard something from this part of the world. Reason herefore is not that nothing is happening over here but it is that most bands are too foul to give me pictures to go with the reoorts (as I don't have pictures myself). Let me start with the band news. HEIBEL have added a new vocalist, Peter. Some people say HEIBEL is even better now since Peter can actually sing. They are planning a follow up of their Yeah Everything's Great (Anyone who wants a copy or wants to distribute should contact me, address below).

DAWN OF LIBERTY are going to have songs on new Peaceville and Phantom Records compilation albums. EARDAMAGE's album is out and sounds very good (Hageland Records) and VORTEX will have a new album available soon too. NO DEBT are going again but only the singer and drummer were in the original band. TAARTJE AARDBEI have split up. Fons (T.A. bassist) now plays in ANGUISH (whose live appearances have eased down due to all the bassist changes). The other T.A. members, together with their ex-vocalist formed MIND EXIT. HATE CREW and INDECENCY are both planning vinyl and if the records come only near to what they do live these records are going to be HOT! Among the newer bands we have: NOISOME (Kreator-ish metal), CREEP INSANITY (punky Metal), DONA NOBIS PACEM (the Belgian answer to Antisect, both in music and look), DISGORGE (brutal HC/thrash), EXTREEM, SULFEET, TYFOON realeased a demo that's doing well in the metal underground.

The amount of gigs is ever increasing and it is even possible to do more than one gig by foreign bands sometimes, something we wouldn't have dreamt of a few years ago.

On the political front, all enfranchised Belgians have to go and vote on the 13th of December and knowing how stupid people are we will probably have just about the same government we had before. Again, our vernment fell over the language problem. Military service has been prolonged with 2 months after a survey had proven that it in fact had to be shortened to cost less

Noisome

A Bit Dark

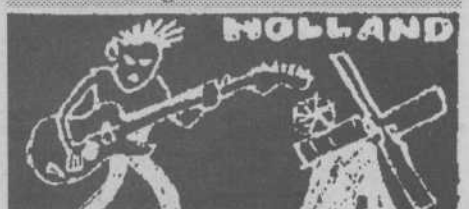
with the same"effiency". Belgium also has 2 warships in the Persian Gulf now, so if we won't have a war there they won't be able to say we spoiled the fun!

On the fanzine front, there is Peace Or Annihilation, Tilt and Metallised (all three in English) and in Dutch there are (among very many others): Snotjoenk, Zelfkrant, Censuur. I myself am working for Metallised which is a real crossover mag in the sense that it ranges from Hardcore and Punk over Crossover to Glam Metal. Metallised is not a Punk mag neither is it a Metal mag: it is both! We are still looking for bands and labels to send us info!

If you want more info or adresses of the above mentioned bands, if you want to swap your band's record against a HEIBEL one, or if you want your band to be in Metallised (or if you want a copy for 2 dollars) feel free to write to: Stel/ Kempische Stwg 30/ 3500 Hasselt/ Belgium.

PS- Ilona Staller, you're my hero!

PPS- If you know any of the following people please ask them to write me: Mish Bondage, Scot Cameron, Tony Harris, Chris B.C.T., Gareth Williams, Stephen Duffy, Nozul Recs, Dig



During freezin' times here in Holland I thought it would be nice to write more frequently in this worldwide communication paper about the small and big things which happen in our area. Mostly bad things happen in spring and autumn. Silly, eh? Well, what sort of things happened: "INDIREKT (yes) split up. After five years of good thinking (critical) they've decided to give "De pijp aan maarten" (Dutch expression). Here follows the statement they gave out: "Inderekt-last news: After being there for 5-1/ 2 years, more than 130 gigs (40 outside Holland), and five vinyl productions, Indirekt will quit at the end of '87. For this there are some reasons. The most important reasons will follow: Indirekt has, after a lot of gigs, 3 tours through Germany, 1 through Spain, Baskenland (Euskadi) and Denmark and a lot of records, learned a lot, reached a certain level. To maintain on that level or to reach even more, we had to invest a lot of evergy and time in the band; so much that it was impossible for everyone of us to do so, also 'cause all the members are very busy studying and/or working. Also, about long-time planning (like records & touring) we couldn't agree with each other anymore. Instead of becoming hostile to each other, Indirekt would stop like there was nothing done, we decided to stop on a relative height. We still stand for the things we said and have done in the last 5 years; only the way to express it is different to us. Finally we would thank all of you who helped us

Indirekt P: Marcel

through these years by visiting our concerts, doing gigs with us, arranging gigs with us, repairing our van or by supporting us, one way or another, and all of you who try to think honest & critically about the things which happen around us. Dec. '87- Love, Peace, Anarchy-Anneke, Rick, Marcel (Ko), Meroen and Ruud."

That's what about the split-up of Indirekt. I would like to thank them a very lot, because of their fantastic help and support during the first year of the VERNON WALTERS by informing us, lending their equipment and 'till today helping us out at gigs.

Meroen, Ruud, and Marcel will try to set up something new in music and all of us will continue all the work on the foundation (let's make our own . . .). What's more to say? Well, the Vernon Walters will release their second EP in Feb '88 called M.I.K. They will make new recordings for it at the D.D.L. and they will put 2 live-recorded songs on the other side. Further on in the year, 'round July, they'll release their second LP. They're also planning a tour with the WANDAS through Holland (and maybe further).

At the end of this report an urgent request: It's already a long (too long) time ago since the last issue of 10 Scharreleferen came out. One of the reasons is the lack of articles. So, please, try to write something about (for example) the situation you're livin' in or other things which could fit in this 'zine. So a 'zine with more than only things about music (something like MRR?). Thanx a lot. Send your contributions to me. (Next issue will feature a short Instigators interview for sure—sorry it took so long Andy!) For now, thanx for your attention. Til next time. Love & greetings,
Hans Engel/ Venenlaan 47/ 1623 Rahoorn/ Holland

Western W Germany- So another wonderful Scene-Report from Germany! So as it seems that Helge Schreiber writes no Scene-Reports anymore you heard a long, long time nothing from the western part of West-Germany, so here we go again. So I start with the activities in my hometown, Wuppertal. Wuppertal is a town with about 400,000 inhabitants. It is hard to say how many punks are here because the scene is a bit split. But at the last Festival where only Punx from Wuppertal came (because it was only known here!), there were about 120 people there. In 1982 Wuppertal was known in the press as the town with the most punks, along with Hamburg. (As we talk about Hamburg, I just saw the news. Hamburg has a street which is called Hafenstrasse and in this street for some years has had more squats than in any other town and

of course there were all these years many troubles with the police and many demonstrations for the street with more than 10,000 people. Now the conservative party wanted the houses to be moved out directly, while the squatters build more and more barricades; it looks like the final showdown will begin soon...but it would be great if some of the punks from north Germany would write the whole story about the Hafenstrasse and how everything began and how it looks now, because I think they know much more about it and it would be real interesting for MRR (up yer ass, Northern Lights!) because of the regular punk meetings (where most punx came of course outside from Wuppertal but this is another page in the book!), but after much police brutality from 1983-1985 was almost nothing and in 1986 everything exploded. The youth discovered punk and in the summer, 1986 there was after four years a punk meeting in Wuppertal with 150 punx in the middle of the city, as the commercial shops made a big city party. But after some time more and more nazi skins awoke and together with fascist teds and disco kids there were some fights against the punx and anarchists. The highlight was some weeks before as a punk was cut down with six stabs from a fascist, but after that accident we were of course very angry and till then there were no fascist activities anymore. We hope it is not the silence before the storm, but we are ready for action!

Okay, now to the music. The first punk group in Wuppertal was FLUGS, they played melodic English oriented punk and split in the middle of 1986. Then many bands were formed and split, so right now the only punk band in Wuppertal is my band, ALPTRAUM GMBH. Since we found a new male singer with Drakey a wonderful female singer, everything is much better and original and the last two gigs with her were our best gigs ever, watch out for the future! One interesting band is formed again, which is called SUBCANES and they make more melodic punk like something between Sham 69 and Stiff Little Fingers. Then we have here two fanzines, A+P and Tschernobilly and two punk record labels, Double-A-Records and Sick Records. A++ and Double A have the same address: Reiner Mettner/ Eischenstr14/ 5600 Wuppertal 2/ West Germany. Tschernobilly and Sick Records have my address. Right now it seems that almost everybody likes to organize punk gigs., Prices are mostly low, between 2 and 4 dollars (in two days Ignition from Washington, DC and So Much Hate from Norway play here, entrance is about 3 dollars.) From October till December were here 10 punk gigs and December is not over. This is quite astonishing because from 1976 till October 1987 were only 6 punk gigs here!!!

Enough from Wuppertal, let's travel about 40 kilometers to Düsseldorf. There we have Germany's most famous punk band, DIE TOTEN HOSEN. Many people don't like them because they are jealous that they have so much success (their last LP reached the top 20 in the German LP charts). For many, many years they made no money with their music and had many debts. Now they have the chance to make money with their music and I find it okay and better than working in a factory for a bigwig and ruining your body. They play of course in big halls where the cover is quite high, but also at small parties only for free beer and a place to sleep. They have 5 LP's out and about 6 EP's/singles.

Then ther are DIE SCHWARZEN SCHAFE. After many-thousand bass players left the band it looks like they have found one now with Pine, a female bass player, who will stay for a longer time in the band. A mini-LP is planned and should come out in December or early '88. They make melodic punk (as do DIE TOTEN HOSEN).

Again we drive about 30 kilometers and reach Munchengladbach. There we have EA80. In Germany, they are one of the most popular bands. Till now they have three LP's out. They make really wonderful melodic punk. Another band is BILLY AND THE WILLIES. They make some weird punk with rockabilly influences and have one LP out. The third band from this town is KITBOX. They have one EP out and make psychedelic hardcore. So this was the Rheinland; back to the Ruhrgebiet (a part of Germany with the most factories and coal mines and the most unemployment).

In Welbert we have the HOSTAGES OF AYATOLLAH. Many people said they split but this is definitely wrong. They are back in the practice-room. They have one EP and a split-LP with MANSON YOUTH from Berlin. From BLUTTAT I heard nothing for a long time. Some rumors say that they split, other rumors are that they only changed their name—I don't know what is right! In Recklinghausen live JUMP FOR JOY; they are on some compilation LP's and make U.S.-oriented punk. In Witten we have two wonderful fun-punk bands: the CRETIN HOPPERS and DIE STAMMELNDEN HEIMKINDER. They released some weeks ago a cool split-LP. From the heart of Ruhrgebiet, yeah, Duisburg, comes the oldest fun-punk band from this area, the famous PILSKOPFE; they make great drunk punk! Still alive after all these years are the UPRIGHT CITIZENS from Bottrop. They had some trouble with the lineup, but they still exist. In Dortmund we have the IDIOTS, and they have other problems. Unknown people burned their practice-room down with all the instruments and they had no insurance. So there are right now some benefit festivals for them. Their new LP comes out soon. They made melodic oi punk but they changed their style into fast hardcore. Also from Dortmund is RIMSHOUT. Some months ago their first mini-LP came out; they make melodic punk.

Fashions like "Straightedge" had no chance here. Some very few people called themselves SE but almost all of us are dirty-rotten, beer-drinking punk rockers! Enjoy your life, you only live (maybe) once, but don't forget that there are other people!

So it took me some days to write this article, and in this time much happened in Hamburg in the Hafenstrasse. Right now I remembered that Gustav Kasperett wrote in an earlier MRR something about the Hafenstrasse, sorry Northern Lights! Well it looked like a little war would happen in Hamburg between autonomous people, anarchists and punks against the police. 6000 !!!!!! policemen from all over Germany came to Hamburg and slept in sports halls ready for action. But very surprisingly, the mayor of Hamburg made a lease which the squatters accepted so it looks like it found a peaceful end. So now TV and newspapers are full of reports and articles about "The Wonder from Hamburg", as they call it.

At last some addresses. My address: Martin Pick/ Nutzenberger Str. 143/ 5600 Wuppertal 1/ W. Germany...SUBCANES Markus Paul/ Zu den Erbhofen 40/ 5600 Wuppertal 1/ W. Germany....DIE TOTEN

Kitbox

Upright Citizens

Bluttat

Alptraum GMBH

Die Toten Hosen

Die Schwarzen Schafe

HOSEN: Totenkopf/ Ronsdorfer Str. 74/ 4000 Dusseldorf 1/ W. Germany...DIE SCHWARZEN SCHAFE: Pine Schafer, Dominikaner Str.20/ 4000 Dusseldorf 1/ W. Germany...EA 80/ BILLY AND THE WILLIES/ KITBOX: Martin Kircher/ Beethoven Str. 6/ 4050 Monchengladbach/ W. Germany... HOSTAGES OF AYATOLLAH: Jacho Horns/ Plankstr. 14/ 5620 Velbert W. Germany... JUMP FOR JOY: Christoph Grunwald/ Konig Ludwig Str. 122 a/ 4350 Recklinghausen/ W. Germany...CRETIN HOPPERS/ Stammelnde Heimlinder: Bernd Herrmann/ Hasenkampweg 25 c/ 5810 Witten/ W. Germany...UPRIGHT CITIZENS: AntonKunze/ Im Springfeld 31 a/ 4250 Bottrop/ W. Germany. IDIOTS/ RIM SHOUT: Idiots Records/ Munsterstr. 13/ 4600 Dortmund/ W. Germany.

P.S. I forgot something very important! The best place for punk gigs in the western part of Germany, the legendary Eschhaus in Duisburg, had to close its doors forever because the mayor of Duisburg wants to redevelop the places around the Duisburg Harbor and he found the Eschhaus too ugly. So this very important place for punks here was demolished some months ago and it is very sad, when you see the construction site.

All the rest- Cheers from the cold depths of Sauerkrautland...it seems you're getting only few reports from Germany lately so I'll try one. First the band news, though I wonder if any of you ignorants knows the bands I'm talking about...? For a sad note, it seems like the newest trend is to split up soon after the release of an album. So did the infamous SKEEZICKS, as well as the PISSED BOYS Also, the great SPERMBIRDS quit, it's a shame. They were one of the most ripping live bands I ever saw. Anyway, get their Something To Prove LP, should be out soon on Boner Rec. in the USA. While some left, others were coming, including JINGO DE LUNCH who consist of ex-members of MANSON YOUTH and COMBAT NOT CONFORM. One of the most promising bands they are and that's why they will have an album on We Bite Rec. soon. Speaking of interesting bands, I just saw the EMILS who are from Hamburg and play great HC/speedcore. They will have an album on We Bite after their tour with Attitude, who got a 12" out on...you guessed it, We Bite. While the mentioned label is the most active at the moment, releasing albums faster than I can drink my beer, others are busy too, like X-Mist, they will release the first LP by CROWD OF ISOLATED, a band I can't tell you anything about cos I never heard them. Also MORBID OUTBURST from Hannover have a new slab of vinyl in the works. If you ever come to

Jingo De Lunch

Emils

Germany, try to see them, a very intense live band. Quite well known and a hot live experience too are UNWANTED YOUTH from Marl/Recklinghausen. They are going to record an album for Destiny Rec. these days. If anybody knows the TRUST-vinyl compilation 7", he/she might know what to expect from this band. Also on that compilation were ANTITOXIN, they recorded a 7" which should be out soon. They play some sort of metallic HC which reminds me of C.O.C. Speaking of metal, there are actually three metal/thrash bands I would recommend as they show positive attitudes and have lyrics that are different from the usual crap. First are DARKNESS from Essen, they have already an album out. Second are ASSASSIN from Dusseldorf, they are just preparing for their second LP. Third are DESPAIR from Dortmund, they nave a demo out soon. For the speedfreaks: The fastest bands around are CHRONICAL DIARRHOEA from Mülheim and INHUMAN CONDITIONS from Bochum. C.D. play ultrabrutal thrash like NYC's Mayhem/early D.R.I./Lärm. Their EP just sold out of the first pressing and while it gets re-pressed they are preparing for an album. I wonder how many songs they will have on that... INHUMAN CONDITIONS is my own band, people say it's a bit like Attitude playing at Wehrmacht speed, but with socio-political lyrics. We have a demo (12 songs plus 12 live tracks) available for $4 ppd from my address.

Labelwise, we have some new ones like Anti-Schelski Recs, who just released the follow-up to the CHRONICAL DIARRHOEA 7", this being an EP with old demo songs by the now-defunct CHALLENGER CREW. Also new is Nuclear Blast Recs, concentrating on US-HC/thrash. Till from Geld Her also started a label, watch for ads. He's also doing a great job in distributing records at extremely cheap prices, so if you did a record and want it to be distributed, get in touch with him.

Zinewise, we have a lot of good ones, but they're all in German I'm afraid. So I'll just mention the bi-monthly Trust, which has some foreigner pages in English. Also I will do an English farewell-issue of my zine, Battlefield, at the end of the year. From then I will write for Trust.

Moving to the political front I'd say there's quite some trouble here though we still can be happy not to live in Chile or El Salvador. No peace in sight for Germany's demonstration center Wackersdorf, where a big nuclear recycling plant will be built. Every weekend demonstrations and confrontations with massive police forces can be witnessed there. Violence reached a climax in Frankfurt a couple of weeks ago, where two policemen were shot dead during a violent demonstration against the new

Inhuman Conditions

runway of Frankfurt's airport. While I'm for sure no friend of the cops I think we all have to strongly condemn this. Nobody has the right to kill another, especially not to murder him in the dark without any self-defence. This case will be used as a welcome pretense for the gov't to increase state oppression especially on the rights of protest and free speech. Also, some of you may have heard about the strange affair with Mr. Uwe Barschel, minister-president of Schleswig-Holstein. It's complicated and would take a lot of space to explain, so just to sum it up: Germany has now its Watergate, so far the game consists of a minister-president who sent private investigators after his political opponents, the corpse of the same minister-president found by journalists in a bathroom of a hotel in Switzerland, two other persons involved who died before they could say anything about that, loads of money, big companies and only people who didn't know anything at any time. Well, that's it from me for this time. If anybody wants to write for info on INHUMAN CONDITIONS, Battlefield or whatever, my address is: Bernd Backhaus/ Am Schamberge 56/ 4630 Bochum 5/ West Germany.

PS O.k., here are the addresses of the bands, labels etc mentioned: We Bite Recs/ Saarstr. 1B/ 7400 Tueoingen 6... X-Mist/ Linkeweg 14/ 7270 Nagold-Hochdorf....MORBID OUTBURST/ Karl Nagel/ P.O.Box 910133/ 3000 Hannover 91....UNWANTED YOUTH/ Thomas Marschal/ Herner Str. 143/ 4350 Recklinghausen...ANTITOXIN/ Christoph Ulbich/ Brahmsstr. 1 g/ 4804 Versmold... DARKNESS/ Andreas Lakaw/ II. Schichtstr. 5/ 4300 Essen 12... DESPAIR/ Armin Nolzen/ Alte Radstr. 17/ 4600 Dortmund 1... IDIOTS/ HannesSchmidt/ Münsterstr.1374600/ Dortmund 1... CHRONICAL DIARRHOEA/ Thorsten Benning/ Barbarastr. 60/ 4330 Mülheim-Ruhr...Anti-Scxhleski Recs/ Peter Hoeren/ Kaiserfeld 98/ 4200 Oberhausen 1... Nuclear Blast Recs/ Markus Staiger/ Dr.-Frey-Str. 54/ 7322 Donzdorf...Geld Her/ Till Neurath/ Baroper Str. 331.514/ 4600 Dortmund 50... Trust/ Moses Arndt/ Zum Klemmloch 14/ 6652 Bexbach. Don't forget to add West Germany to all these addresses.

I think that a long time has passed since the last report, and because of that, I think that it's time to tell you new things from this country. The first thing to say is that a lot of people have written to us asking for our scene because they were ignorant of it, and I think that a lot of people are too, and that's why I'm going to try to change it with new reports.

To begin I want to mention some of the groups that have been playing here recently (since the last report): groups so good as CCM, No Pigs, KGB, Cólera, God, Vellocet, Rhythm Pigs, Mottek, Henry Rollins, Afflict, Social Unrest...

Some notices about new records. The ULTIMO GOBIERNO/ RUIDO DE RABIA split LP is out and it's really a record for noise lovers. The RIP LP is out also, and they continue with their same musical and lyrical style, the sound and the presentation are really good. When you read this report, the GRB LP will be out with their characteristic speedcore. HHH is another group that's going to release a record, an EP in this case. VOMITO is another group I think is going to release an LP. I think that there's no more about records but I'm not sure at all.

In the last report I told you about some bands without commenting on them. I have seen some of the Madrid bands. OLOR A SOBAKO is a fast band, but their sound is somewhat monotonous... TARZAN Y SU

Subterranean Kids

RIP

PUTA MADRE are a band with not fast sound but it's well... ANDANADA 7. I think that's the best of them, they play good music, though their lyrics are usually pretty bad.

Now, there are many groups in Barcelona that have good sound but I don't remember the names. ANTI- DOGMATICS was a exception for me, but I think it was due because they have new lineup and one guitar only again. I think they have few times playing together. SUBTERRANEAN KIDS are a great band, their show is very good and the singer is formidable. A band that I have heard recently is MONSTRUACCION, they have recorded a demo and it's very good.

From Euskadi I can point up RADICAL HARDCORE with a great sound with speed-metal influences. ESKUPITAJO have a good sound punk-HC also, and they have recorded a demo. KEMANDO RUEDAS is another new band for me but they play good and their sound is good also. PAX and FINISTERRE have recorded a split tape. The bad thing of this zone is that there's too many groups but I don't know if they are really playing. Two groups from Canary Islands were playing for Euskadi, GUERRILLA URBANA and COMENRAD. I only could see the last one and I can say they were good, sound punk, not fast, with some trace of ska-style.

The band DISCORDIA have a new name, it's MAXIMO VOLUMEN, very soon they re recording a demo. A new band for me is ASKEROSA KOINCIDIENCIA from the city of Badajoz. A band from Burgos, POTAS, is recording a demo.

In my city there's new groups also, like the group that played in my zine presentation gig. As the issue #2 was out, I organised a gig with the groups MCG and PARASITOS. In the beginning it was going to be done with the band from Holland S.C.A. but they annulled their Spanish tour in the last moment. M.C.G. were very good and in all moment the people got enthusiastic about them. PARASITOS showed to be a great band with a very good sound and they have a new lineup now. They are three and the guitar and the bass are now the singers. Their sound remembers some Brazilian bands.

I have published my zine a little time ago, due to money problems, and in it I talk about groups like IV REICH, EFA, Random Killing and more, also with scene reports and non-musical articles. It's available by $2.50 ppd, please don't send me checks. Thanx. People interested in receiving my zine or collaborating on it, write me. Casas. Desconcierto/ Apdo. 384/ 50080 Zaragoza/ Spain

Auckland- Things aren't too knicker spillin. Auckland has no legitimate hardcore scene! In a city with a population bubbling under a million, that's pretty lame. There's a chronic reluctance to experiment at the moment. Commercial radio does its utmost to take a wide berth around any enterprising records and ignores NZ music because it's made here(?). Nightclubs pride themselves on playing the latest mega-mix that soon becomes bland radio pap. Yuppies talk sharemarket, token skins still try to "stand people up". People I used to respect that wanna bum their intelligence on drugs depress me. Those that don't write back within 3 days fuck me, and there are too many trendy bozo's. Just cause yer bought "Songs About Fucking" it doesn't make yer God's gift to Satan, ok.

I'll keep the mood. On the scene, two of the younger bands have come to an end and even ARMATRAK seem fairly dormant (write PO Box 8809/ Symonds St/ Auckland/ NZ and wake 'em up). DEFIANCE split before degenerating into Black Sabbath and Service 42 for reasons unknown. A bright point is the emergence of S.42's singer/ guitarist in a new band called ENIGMA who, despite everything, are rumoured to be capable of playing their instruments and I expect great things. "78ed BYGONE ERA have been playing out a bit and have a 7". The WARNERS, or is it "The Horsemen of the Apocalypse" (a new band dedicated to Warners' covers) have recorded an album, (both Onslaught Records/ PO Box 35-469/ Browns Bay, Auckland/ NZ). The live scene is fairly depressed, some pubs, but all-age shows are scarce. 1987 had, um, almost 4! I'm not very with it. More sad news, NZ's last record pressing plant was closed down. Everything will come from Australia now which means prices go up and independents feel the squeeze.

NZ's first fanzine, One World, has long been buried but Auckland still has three. Positive Approach are up to #3 (c/o Chris/ 14 Bean Place/ Mt Wellington, Auckland/ NZ). A.N.I. have just blasted out #4 (c/o Adam, 44 Bel Air Dr/ Hillsborough, Auckland 6/ NZ). Can't comment on either as I'm still waiting for word. My zine, Falling Through A Loophole, is kicking. Current issue has interviews with Instigators, Scream, Psycho, Skeezicks, White Flag plus the usual goodies like reviews, skating etc. Send US $2 (IRC's if yr nice) (some flyers if yr extra nice). Remember, I'm always after distributers and I'll subtitle this report "How to get a free ad in MRR (a beginners guide to...)"

Underground band THE HEADLESS CHICKENS have recently won the "Rheineck Rock Award" of $60,000. They've had plenty of national and regional TV coverage telling us all how they won't sell-out, so there's a small chance they won't make a namby pamby record. If yr into the weird and wonderful, then local legend Chris Knox has a comic magazine available, filled with contributions from various brilliant artists and general try-hards. Write to "Jesus On A Stick" (yup, that be the name) c/o Sleeper Subvisuals/ 2 Hakanoa St/ Grey Lynn, Auckland/ NZ.

From a distance other scenes within NZ seem healthier, but I'm sure they can speak for themselves. Thanks to Wayne Blackshire for being a dude, hi to Bear the "Skate Mutant" and all my other friends. Remember, kiss-ass to no one, buck the fad, keep yr humour and hopefully I've offended someone! Here's my address so if yr relevant then write,

Andrew Palmer/ 9 Reihana St/ Orakei, Auckland 5/ New Zealand

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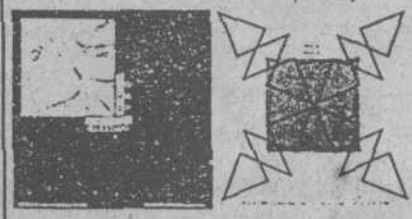

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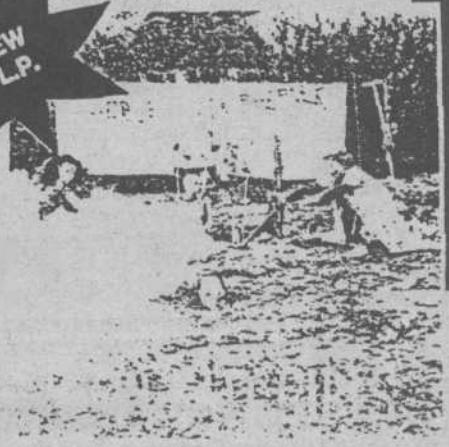

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OPERATION IVY

Op Ivy is: J=Jesse (vocals; L=Lint (guitar & vocals); M=Matt (bass & vocals); D=Dave (drums). Interview by Brian and David.

MRR: Let's talk about hedges.

J: Fuck 'em...destroy 'em.

MRR: Destroy hedges?

J: They hold us down.

MRR: Does an anger burn inside you about hedges?

J: Well I guess at first it was like a seething hatred but now its simmered down a little; how do you mean?

MRR: You came out with the term Hedgecore, and it's also a song.

J: I'd like to say straight off that we didn't come up with that, that's a common misconception. It's been a sport for the last, I'd say seven years all over the country. People are doing it in Pittsburg, Pennsylvania where I used to live. So we're not the only ones who hedgedive.

MRR: Why dont you explain what that is.

J: Well, it's just like a leisure activity in which you jump into hedges head first, essentially, and you try and have as much fun while doing it as possible under the circumstances.

L: We were just the first band to actually write a song about it.

J: We were the first band to pattern our lives around it (laughter).

MRR: So has anyone taken it any farther, like made hedge-bowls and hedge competitions?

J: No, we dont think it should be commercialized, that's a serious threat, I think.

MRR: What about eye protection?

J: Eye protection, no, forget it. If you aren't willing to go blind you're definitely too much of a "whiner" for hedgediving. It's not like a macho thing, but you can't compromise thrashing chaos when doing it.

M: I don't know that much about hedgediving.

D: Me neither, I'm against it.

MRR: How many people have actually done it in the band?

L: Two.

J: Basically what's going on with this is, it's something people have been doing, then one time Lint was writing a ska song and I wrote lyrics in literally like five minutes and it turned into this rallying cry. It's cool that people get up on stage and sing along but it doesn't really represent us or anything. It's just a song we enjoy playing because it's totally festive.

MRR: So "Break Down the Hedge" isn't like a seething anger towards foliage? (laughter)

J: Each person has their own individual view of it.

MRR: What type of hedge is best to jump in?

J: The best ones are the square ones that look like they have alarm systems on them. It's far more satisfying and they're softer for jumping into and more comfortable. The worst ones are either prickly ones or junipers which are really bad.

MRR: What about pyracantha?

J: Pyracantha are garbage, any hedges with flowers are gonna suck, it's the light green bushy ones that you want to go for.

MRR: The ones that gardeners sculpt to look like rabbits?

J: Right, those are satisfying. (laughter) Basically you just have to trust your instincts, go out into the street and RAGE and decide what you like best aesthetically. It's a matter of taste.

MRR: ANYWAY, where did your ska influence come from?

M: It's no big secret (laughter), we just listened to records and we heard it, and I could name off the bands that we listen to, do you want me to do that?

MRR: No.

M: I don't know where it came from.

MRR: Basically the ska 'craze', or whatever was some years back, what led you now at this point to bring it back in?

M: Well I don't think we're bringing in a ska 'craze'.

MRR: No, not a 'craze' but it seems that everyone got away from that kind of music, yet you still have enough enjoyment out of it to play it again.

M: Yeah, we like it, we do it real hard edge, we don't do it the way they did it, we didn't really think about it, it just sorta happened. We just wrote songs like that and they're not straight through ska, they're kind of hardcore too so it's our own style.

J: I've been into ska for a long time. Ska bands seem to have a really negative tendency for becoming lame pop bands, unfortunately. Because of this and also just because of our taste in music, I think it's fair to say that when we play ska we keep it as hard edged as possible.

L: Yeah.

J: I mean, we like alot of ska but we try to take it a little farther.

MRR: Do you see the sound getting more accented towards the ska sound eventually or do you want to keep it a pretty even balance?

M: I dont know, I dont think we're going to go all straight-ahead, go-for-it ska, we're always going to have that influence, I dont know where it's gonna go but I don't think it's gonna go in any one direction.

J: Well, of course.

M: At least not now, I can't see it happening.

MRR: Well, to backtrack a bit, Matt & Lint used to be in a band called Basic Radio which had accordian & horns and all that.

M: We had a drummer, too. (laughter)

MRR: Yeah, well I just meant it was out of the ordinary and it was somewhat similar to the type of sound you're doing now. But something happened along the lines where I'm assuming that you two wanted to keep it less commercial and they wanted to go more along the mainstream type of sound.

L: Yeah, we wanted to keep on playing parties and stuff like that and they wanted to get gigs that were more... had more money in it pretty much, that was pretty much the main concern. We weren't making enough money, and Matt & I were like, "Well, you know, there's more to music than money."

M: That's basically the bottom line, I mean we like ska and it was a good band but me and Lint wanted to just go out and do what we do now and just play everywhere, like garages, parties, y'know just take one vehicle and go, on the spur of the moment.

MRR: So was it also a changing of the music? Like you had that one demo tape that was really produced. Did they want to go more along the lines of that type of mainstream music as well?

L: Yes, the other guys in the band only wanted to play mainstream clubs. Once Basic Radio was actually being taken more seriously, once we had the potential to be more commercial, me and Matt were pushing it more non-commercial.

MRR: So with that as a preface where do you see Operation Ivy going or what do you see happening with the band? That's what I was getting at before about where you were headed with that sound, you started out with just a few ska songs and now there are more involved. Do you see it as eventually maybe going entirely one way or another or...

L: It's hard to say, I can't really tell, we write songs as songs, we're not going to plan it out...

J: We don't say: "Let's write a ska song."

L: It just happens, so the weird thing is that we've been writing a lot of ska lately and I think it's just because we're into that right now.

J: It's just the groove we're in.

L: Yeah, but maybe in a little while we're not gonna be into that. I just think that no matter what we'll be doing, it will be pretty aggressive.

J: Yeah.

L: That's just one thing that you can count on.

J: Everybody in this band loves ska but a lot of it is basically a bit more light-hearted and commercial... is it fair to say that we try and take ska music and put more of an edge to it?

L: Yeah.

J: It's almost like we want to take really good music that often turns commercial or is semi-commercial and bring it back down to earth. Bring it underground and add some more energy to it because the natural energy of ska music is amazing and when you take it and add more hardcore underground-type energy to it...

L: I'm not saying that we're anything new or a big deal, I'm just saying that... I mean I consider us a punk band.

J: Yeah.

M: Yeah.

J: Bottom line we're a punk band.

L: But we're totally influenced by ska. I'm not saying that we're a big deal, or any big crossover thing, it's just that we're playing what we're really influenced by and what we love.

J: Right.

M: Yeah, exactly.

MRR: Obviously you're not in it for the money factor, you are one of the few bands that consistently kicks money back from what you get paid at Gilman. That's what I was leading up to before as far as what you see happening with this band, why are you in it and where is it going. We might even get Dave to talk...

L: Good Luck.

D: I just want to play (laughter).

M: And with that said...

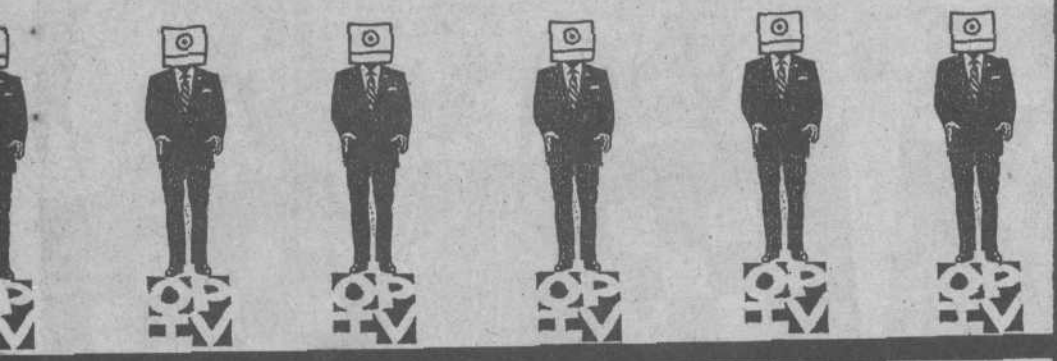
J: Man, we just want to rock.

M: I just want to play.

MRR: You all work side jobs, so it's not like you're making a living off of it.

M: Not at all, I'm barely making a living off of my side job.

L: We're gonna put out a 7" on Lookout Records which should be pretty cool... Maybe if we do get an album out or maybe a couple albums out I just hope that we keep this same attitude, that we don't go soft like a lot of bands do... I hope we keep playing parties and we stay in touch with what's going on 'cause a lot of bands forget their roots and they start getting soft and selling out. I hope maybe like 3 years down the line that we still have our attitude that we have right now and that we still give money back to Gilman. Wherever we play, I hope we don't lose that.



J: Just staying down to earth. It bothers me when I see a band that separates itself from the audience. Sometimes even when people in some "underground" bands will be talking to the audience they'll just be like pandering to the crowd as a buildup for some song. Part of my goal is to be a band that breaks down that barrier and just has a better kind of energy that's more down to earth.

M: I just like to play, I mean really, really enjoy what I do. I've always loved music, so that's all I want to do. I want to see the country with the band and go as far as we can go. The money thing is no big deal to me, I just like to play. If we make money, we make money. If anything it's just for a survival mechanism, as far as if we're gonna go tour or whatever but I just want to play so I really don't care what happens just as long as we do that.

J: Also, I'm not entirely happy with all the lyrics that I've written, but I think in some of our newer songs the lyrics communicate new ideas and I wouldn't be satisfied at all if I thought that nobody was going to read them. Communication is also very important to me.

MRR: So you feel it's a really important part of a band in their live material to put something across to the audience. Not just "go out and rock" but to go out and put something across to the people, to develop some kind of rapport with the audience, whether it's at Gilman where you know everybody or say, somewhere else where you don't know anybody.

J: Right, we do that.

L: Yeah, this may sound corny or something but I think music is like a communication process. We're up there and we're playing and if we're like... not giving out any energy then people pick that up and they won't give a fuck about us and then it just goes to a Catch 22 and just builds up from there. So our main message right now I think is just having a really high energy vibe on stage. That's pretty much all I really know about this band.

J: When we play, the high energy of our music comes out the most clearly. It's not like a dramatic thing, we're not deliberately trying to look good, it's just direct communication of the vibe of our music. It depends a lot on the audience but generally we *completely* get into playing live, emotionally and physically... taking music and playing it at a down-to-earth level which is not that common of a thing. I think that is happening a lot more with some of the bands I've seen coming out lately and I'm really happy about it, but that's just what I think. It's a big part of what we are into.

M: Yeah, I agree, it's communication, it's down to earth and it's not this big... y'know... band audience separation. I don't think that is cool at all, I hate that.

MRR: Are you saying that it's equally as important to put this energy across and inspire people again as opposed to getting up and putting across a specific message? Like a lot of bands use their band as a vehicle to put across a particular message but would it be safe to say that if you put this energy across that's equally as important, so it's not focused in any one particular direction, it just gets people inspired and back into things again rather than being "out there" and jaded and "Yeah well punk sucks now" or whatever?

All: Yeah.

J: Part of it is if you come across down to earth then it just creates a more down-to-earth environment in a club or whatever, once you have that environment I think people... a lot of it is just a matter of mutual respect, bands respecting the audience as equals and the audience respecting the band as equals as opposed to some detached figures, and once that environment is created in a punk scene or underground music then it's just way more healthy in general for people because if you have a friendlier environment, people will talk to each other...

M: Yeah.

MRR: It's always seemed to me that it's a lot more productive if a band can get someone inspired again... and get them back being interested again and then they are just more naturally going to pick up on the good aspects of the bands that put a particular message across, but if you have bands, particularly the bands that play at Gilman a lot that are real inspiring, get people back into things and energetic and enthused again, get rid of the negative attitudes and that gets people more energized, then they're more likely to do constructive things, it's not necessarily because "OP IV told me to" but it's because "I like the music" and "It got me interested in the whole thing" not just a particular band.

J: Also as a side note to that, I wouldn't be satisfied with just energy if I didn't think that people wouldn't read the lyrics and although I'm not all that happy with the lyrics that I've written, personally, we all write lyrics, but I wouldn't be satisfied if it was just pure being down to earth. I like to have real communication in thoughts and words as well.

MRR: You (Shrik) also do alot of art work, is there the same general energy that you are trying to get across in your artwork, or is there something par- ticular involved?

J: Me, personally?

MRR: Yeah.

J: Art for me is just communication and people happen to like it. I've done art for bands and because they like my expression of the concepts in my head, they use it, but for me, it's not necessarily directed to anyone in particular, it's just com- munication of a feeling I have inside onto paper. Although my art itself isn't abstract, there are things in it, it's just an abstract concept, it isn't... it's hard to define... it's pretty abstract as a whole.

MRR: Is that any one particular woman's face that you draw? (laughter)

J: When I was drawing on the Gilman St. wall I made that theme but in general I don't. I just got obsessed with that particular woman's face.

L: Why does her hair always blow to the left? (laughter).

J: If anyone ever asks me about that, 1) It isn't any particular person, 2) her hair doesn't always blow to the left, and 3) I'm not fuckin weird (laughter).

MRR: So what do you want to accomplish with your tour in March?

M: A warm meal every day.

L: My reason is I just want to go out there and see the country with my best friends, that's my reason.

J: I dropped out of school and I want to learn about life and that's the way I want to do it. And also this band is the main thing in my life right now, we all want to take it and we basically want to see the country, play alot of new places, meet some people...

M: Yeah, that's what I want to do, too. I just want to get out there and see the country, play and learn, see what's happening in other parts of the country, there are some states I've never been to, and I definitely want to go.

L: It's kind of scary, a little bit, cause we're such a small band. Maybe that's good, maybe that fear is good, I think maybe we'll grow, maybe we'll learn, I think it's something we've got to do right now, I think when we come back we'll be a little bit more seasoned maybe.

J: We'll be playing to people who don't have the bias... Also...even when we played the Farm or something I think being on the road the main factor in that aspect is we'll be playing for people who have no bias because they are our friends. And I just want to see how people will react because I know that we get really good response at Gilman and I feel that the whole communication thing that we were talking about really works there and even at the Farm it worked a little bit, we had a not all that great show but even so, we played right after eight mean, aggressive, thrash bands or whatever and then we came up on stage and got all happy and shit (laughter). Even in that although we didn't get the greatest response in the world people weren't throwing bottles at us or anything. There were people dancing around and stuff, I'd just like to see what happens when we're really put to the test in a sense, playing to people that have no bias. 'Cause we never really have, basically, we've always had some friends there.

M: Exactly.

J: It's not like we bring people, it's not like we're going to tell them not to come see us either.

MRR: O.K., you brought up the thing before about being a Gilman St. band, why don't we talk a little bit about that place what it has meant in particular to you as a band as far as inspirations go or what it's done for you.

L: I think it's a big reason why we're actually a band, because when Basic Radio broke up, me and Matt were just hanging out around there and Jesse was too.

M: So was Dave

L: So I think being around all this creative energy totally got us into that kind of mode of thinking and I think it's kind of a big reason why we were formed as a band.

M: Yeah.

J: I think although we would have been a band anyway, probably, I think it's definitely done us a lot of good to have that there.

M: It's definitely helped us.

L: I think we can't take Gilman for granted and I think that alot of people do. It's really easy to forget when things are good. We should keep it going as long as possible.

M: Yeah, I agree. I don't know if we would have a been a band or not because of Gilman, but it's sure a big part of it, 'cause I didn't know Dave or Jesse that well until I started going there. There's really not a helluva lot of other places to play if you do what we do and there are alot of ther bands coming up and it's a comfortable place to play and your friends are there. All and all it's really helped us. I like it a lot.

D: I think basically the same thing, it's great also, like they were saying, we just can't take it for granted, even though Gilman St. is great, I don't think there's a whole lot of other Gilman Street's out there in the country. Basically, everything else is clubs or whatever.

L: It's got it's problems, I think that more people should get involved, because there's a small core of us that are actualy keeping that place going. I think twice as many people should get involved. I don't think it should just be that small amount and a lot of people are saying "I'm not welcome down there" or "I listen to metal" or "I drink beer, they don't want me down there". I'm saying, you know, it doesn't matter, don't cop out, don't use that as an excuse, get involved. A lot of people who make little excuses are not too cool. I think everybody's welcome there. Everybody should get involved.

J: What I'd really like to see happen there is...a lot of the whole idea behind Gilman is the concept of having a community-type place where instead of saying THEY don't allow smoking in this room or whatever...and people go there they say THEY, meaning some mysterious highend at the club or whatever, I'd like to hear people saying WE. I think if that was happening, like right now ther's a conflict where there's talk about getting a security guard because outside people are trying to trash the club and so on and so forth and just going down there and beating people up or whatever. I think if it became more of a community place, if there were 100 people at every meeting or whatever, then we would have something that would be even better than it already is because you would'nt have to worry about a security guard. If there were eight assholes there fucking shit up or whatever we could just tell them to leave. If there's eight of you then you're going to leave generally. I'd like to see it become more substantial and more clear to everybody and I'd like to have people feel a little more welcome to that inside core. I feel like I'm a part of it but to be honest I can understand why people on the outside would feel a little awkward 'cause there is a lot of tight friendship at Gilman and it isn't a social clique and it certainly isn't exclusive or elitist but still when you see a lot of friends it might look like a clique from the outside even though I really honestly think it isn't and I can understand how people could be scared away...

L: People have accused Gilman of being full of all these little cliques but I know all these people and being in all these so-called little cliques and they're all really good, really nice, friendly people. And I just think the people who say Gilman has an attitude, I think these people should take a look at themselves maybe.

MRR: They're putting up the attitude, do you think, that drives people away?

L: Sure, and I think that's where that comes from.

MRR: So now with the closing of the Farm, which some people saw as the last bastion of meanies, maybe there will be more positive places showing up. O.K. we're not gonna put up with people who fight we're not gonna put up with assholes. Do you get the feeling that there is more of a funness coming back?

L: I think that it is and I think it's coming back because Gilman St. can't work with a bunch of assholes with cop attitudes.

MRR: People have said it's not hardcore enough for them inside or it's not radical enough or it's not this or it's not that. Do you feel that the energy level or the rawdiness is definitely there...just in a different direction?

J: I think if people want to see it as an extension of a scene that's been going on for the last couple years then they're not going to be satisfied because Gilman is different from even some of the clubs that I think were really good like Tool & Die or Clubfoot. It's just different from that and it isn't a continuation of the scene it's something new and different and I'm sorry personally to see that it's the ONLY thing, I'd like to see a lot of things happening and it bothers me that people should be put in a position where they'll take Gilman for granted because it's the only thing they know but as long as it's there, I think it's the best thing we have and I think the people that are there are some of the best people I've ever met, I'm hesitant to complain too much but people have different needs.

L: I hope something small pops up in S.F. because with the Farm being gone there's not a lot of young S.F. bands coming up. Like in the East Bat there are so many young bands coming up all the time. And in S.F. there are very few; there's some, but it's not balanced out at all.

J: I think it's no coincidence that the weekend after there were no more Farm shows, suddenly there's 15 skins at Gilman beating people up and I think that says something about... it's no coincidence and I think that's one of the best aspects about Gilman that it provides some relief from that, and that before people like that weren't really drawn because it was too much of a hassle; for me the negative aspect is the fact that people do take Gilman for granted and once Gilman started...it is a new thing...and I don't think that now there's going to be as many little things popping up around Berkeley and Oakland. There used to be this place called Minor Rock and the Twilight Zone and stuff like that. I think it could be less of a dominant force but that's just the way it works.

L: I think with all these new bands and all this new energy I think there will be some new places popping up.

J: I'd totally like to see that happen. Gilman's great but I wouldn't want it to be the only thing around. I'd like to see more places like it. Outlets for bands. I think the best function Gilman could have would be as an inspiration for other people although it's unrealistic to say you're going to produce another Gilman unless you have financial backing; it might be an inspiration to other people to start shows in community centers or whatever. And also the fact that it gets the scene going a lot more, mostly from all the bands that are popping up.

M: I agree with them.

L: Can I say one last thing?

MRR: Yeah, definitely.

L: I keep talking about the Northern California scene but it's really good, a lot of young bands that are really fresh and really sincere, to name a few UNIT PRIDE, POULTRY MAGIC, all the bands on the TURN IT AROUND comp.

J: Except us.

L: BITCH FIGHT, SURROGATE BRAINS, and there's a really good band from Chico that we saw, EMPTY OFFER, they're wonderful, probably one of the best vibes that I've seen in a long time.

D: Well Skin's not here so just to let you guys know we have another member and his name is Skin.

J: Sometimes we get a little too comfortable with what we are doing and Skin's always there to complain and add a cynical, sarcastic, biting edge to all of our actions.

D: And he's always here to beat Matt up whenever he gets out of control.

M: Beat me up?

J: Whenever we start getting too happy he's always there to make us miserable.

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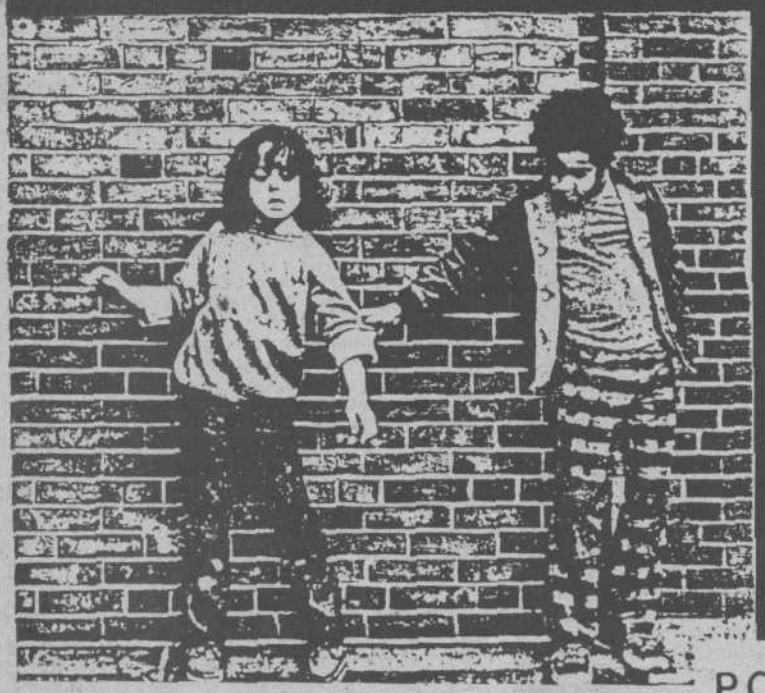

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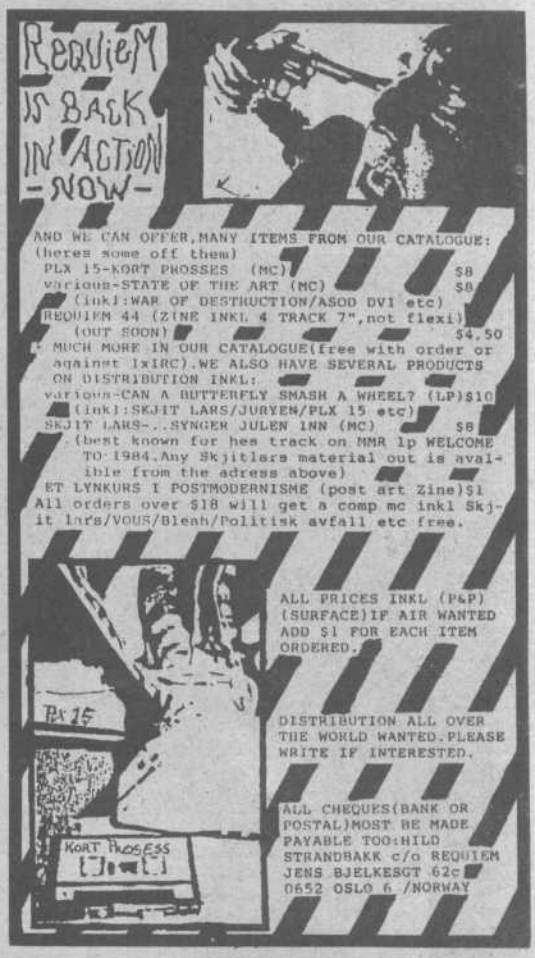
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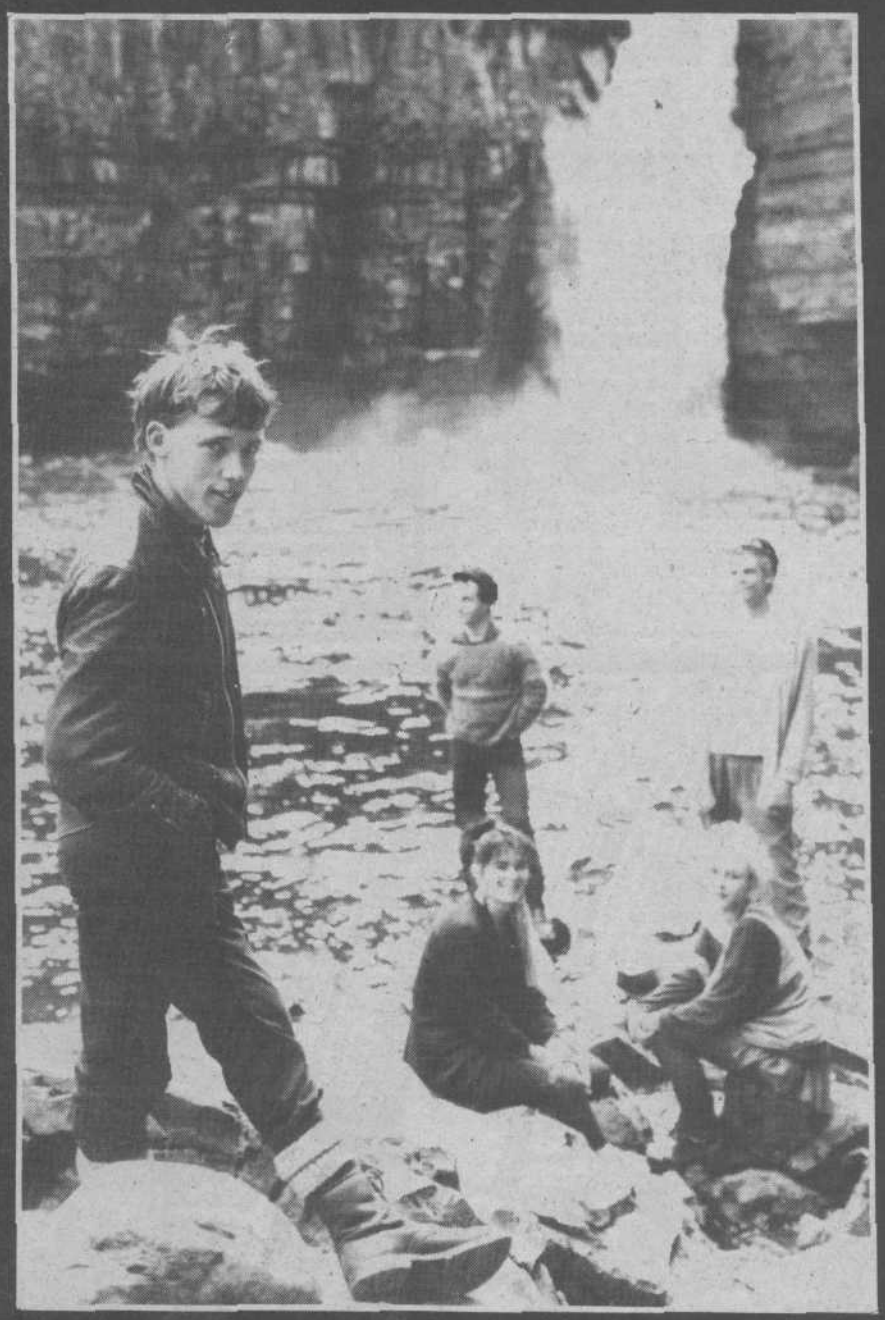


BLYTH POWER: STEVE/ GUITAR, PROTAG/ BASS, SARAH/ VOCALS, SIAN/ VOCALS, JOSEF PORTA/ DRUMS- VOCALS.

BLYTH POWER, named after a Class 56 Locomotive - no. 56076 - were formed by ex-MØBster and trainspotter extraordinaire Josef Porta. Their debut release was a cassette only LP a little touch of Harry in the night which shifted over 1,500 copies and convinced the band to record even further... BLYTH POWER gig prolifically; during 1986/87 they performed over 80 gigs, trekked a swashbuckling 5,500 miles and went through two engines, five spare wheels, eight customs stops, one strip search and 27 sets of guitar strings... The original Class 56 finally captured the true magnificence of its live spirit in the studio with the Wicked Women, Wicked Men And Wicket Keepers LP on the All The Madmen label. A new revamped, and vastly improved line-up is back on the rails delivering their very own special, diesel-fueled brew of "medieval post-punk power pop".

The following interview was conducted by Paul Khosla and Andy Chapman of Tender Mercy 'zine with Josef Porta at his West London abode, in a room overlooking the BBC Television Centre and a railway line.

MRR: With what do you hope to provide the listener?

JP: Ultimately entertainment... The first gig I ever went to was THE CLASH at the Rainbow in 1977, but for most of the time I couldn't hear which songs they were playing -- it was this hideous, roaring noise but it was great fun! So at a gig we're attempting to create an enjoyable atmosphere for people to meet each other. With records we're obviously trying to make good music, but there isn't necessarily a message involved. If people want to get ideas from the lyrics then it's entirely up to them! I don't think anyone really listens to what musicians/lyricists are saying- well, very few people - I know I never have...

MRR: But surely - people such as Poison Girls, Flux, Dead Kennedys, Crass, Conflict, Chumbawamba et al have highlighted issues, provoked thought and motivated many people to take part in various forms of direct action which they may not have done otherwise...

JP: Yeah, but that's down to the individual! I didn't get into CRASS for quite a long time - not until I met them through ZOUNDS. What I really picked up on was the idea of rebellion and all the symbolism of the words, which was great! But there wasn't any real commitment from me to them...

MRR: Since Blyth Power's formation you have attracted a "cult" following - do you think the new line-up will make your music more accessible, helping you to break new ground and reach a wider audience?

JP: Neil - our ex-guitarist - used to play with just one finger which was quite limited although for that style he was really good. Steve, who's replaced him, has been playing for over ten years, has a much greater range and his style is much more subtle... this will definitely affect what the rest of us do. Obviously, there's so much more you can do if you're playing with six strings! We definitely want gigs with a comprenensive range of bands so that we can get across to different audiences.

MRR: Will Steve, Protag and Sian contribute more to the writing of lyrics than the people they replaced?

JP: Previously, nobody wrote lyrics but myself. Both Sian and Steve write lyrics. Steve is a songwriter with another band called IDIOT STRENGTH. At the moment we're just trying to get the band functioning again so we're just working on my songs. But more

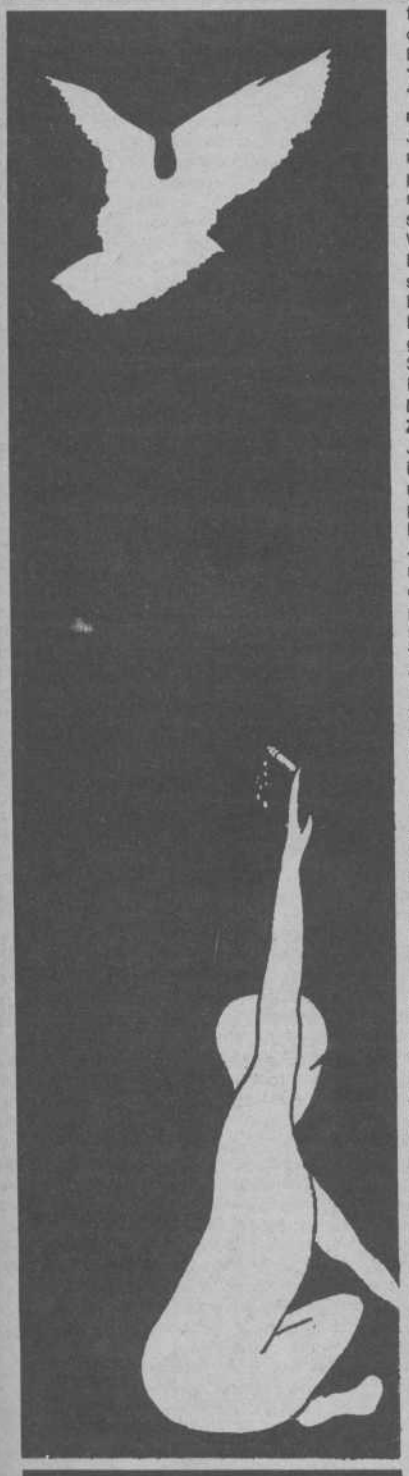
GOODBYE GENERAL

Goodbye General ToLose
Your armies march on bread and water
I have stood in awe before your strategies
But now I bow before a different altar

Slipping along the Sorrel's left bank
You'd stride with me in perfect meter
Had I been half the paragon I claimed to be
Then you would not have been my teacher

Goodbye General you gave to me
One thousand sparks of inspiration
Your actions gave me time to ask the question "why?"
In station after station after station.

And I know what its like to be made a fool
By instincts,I can't overcome them,
I could name a thousand people I would rather be
But your name does not rank among them



Slipping along Sorrel's left bank
No logic could have made it easier
You gladly gave to me all that was my due
But what was Caesar's due you gladly gave to Caesar.

than likely in the future they will be contributing their own material.

MRR: With reference to Blyth Power's "arrangements" of "Emmanuel" and Johnny Cash's "Folsom Prison Blues", will you be recording any more cover versions?

JP: With the new line-up we're now confronted with so many new innovations, especially with Steve's guitar playing and Protag's bass playing, that we won't need to venture into other areas. As regards basic songs, we've incorporated a cover versioon of "He Who Would Valiant Be" into our live set and it will also be included on a future release. We're currently suffering from a recurring problem of guitar strings breaking at our gigs. So Sian, Sarah and myself are learning a programme of songs to cover over those gaps. One definite song is "When A Knight Won His Spurs"... there are so many good songs in the hymn book!

MRR: What do your experiences with The MØB and ZOUNDS mean to you in retrospect?

JP: I gained experience with people, a clear insight into how the "indie" scene is organised and many memories - some good, some bad. It hasn't had a profound philosophical effect on me...

MRR: Has it made you a cynical writer?

JP: I don't think that's directly responsible for making me cynical. That could have happened anyway as a result of meeting peeple full stop! Some of the people I met through THE MØB/ZOUNDS have given me cause to become disillusioned with that whole way of life. Also the fact that I'm now seven years older than when I first joined ZOUNDS means that naturally my outlook on life is different. When I was with ZOUNDS I was just into being a drummer and playing music - it was the same with THE MØB. There was never any real deep political commitment as I've always been more interested in personal ideas rather than overall ideas, individual people rather than the masses... Something which disillusions me about the "anarcho - scene" is that it's lots of people talking to each other, basically all agreeing on the same issues... Surely fanzines should be in dentist's waiting rooms and not on sale at gigs!!!...

MRR: How do you view history? Is it something that repeats itself or are the historical references in many of your lyrics merely throw-away remarks?

JP: The idea of history is extremely important and I definitely see it as something that does repeat itself. There are so many lessons we can learn from the past. Something which does amuse me is the fact that the seventeenth-century English Civil War resulted in one of the most successful revolutions England has ever known. Yet today people still talk about "come the revolution", well it did then and look what happened? As soon as Cromwell died that was it, Charles II was crowned and it was business as usual...The references in the lyrics are included because I like certain expressions or certain characters, for example Ben Johnson or Oliver Cromwell. Even though Cromwell did some really despicable things especially in Ireland, but in an odd way I do respect him. I'm not trying to show anything, these references are purely accidental, which ties in with the lyrics not necessarily having a message.

MRR: You appear to have a great sense of English heritage and tradition - would you describe yourself as being patriotic?

JP: No! Definitely not! I'm not interested in the notion of putting England first. I happen to love the countryside, the towns, the language, the literature, the history and the traditions - all of which I find fascinating... I'm not saying that it's better than any other country but to me it strikes a chord that stirs my emotions...

MRR: Are you involved with any other projects outside Blyth Power?

JP: Yeah. I'm working on a tape with Andy - ex BLYTH POWER - which is a collection of songs I wrote about three years ago for my brother's production of The Mother by Bertolt Brecht. The then BLYTH POWER, with added Danny Gooch, performed them live on nine occasions. As yet, no plans exist for releasing the tape, but who knows...

MRR: Finally, what is the attraction of the railways?

JP: For a start it's totally aesthetic! If you look at a locomotive it's something really beautiful! It's also a form of escapism, a totally separate world of towns and railway lines connecting them. Most summers I do Rail Rovers spending a week or so just travelling on trains... I view towns not from a geographical location but purely from a railway standpoint. For example I go to Carlisle because "D200" is based there or I go to Sheffield to visit Tinsley Depot. Each train has its own individual character which evokes a specific memory. For example, when I last saw "47593 Galloway Princess" it brought back fond memories of me seeing it in Dundee some years ago...

BLYTH POWER's record label, All The Madmen - who were responsible for releasing THE MØB's near-legendary Let The Tribe Increase LP in 1983 - has broadened and matured. The A.T.M. Organisation includes various "subsidiaries" - All The Madmen Mail Order, Flipside Fanzine, Flipside Records - F.O.A.D. Records run in conjunction with Irish band PARANOID VISIONS plus 96 Tapes and 69 Tapes labels for cassette only releases. A.T.M. are very ambitious with releases being planned one or two a month and the handling of their own manufacturing by early 1988.

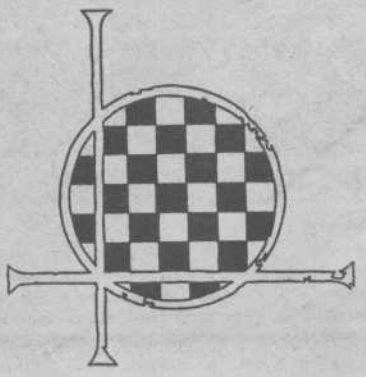
According to A.T.M. supreme - and ex-FACTION bassist - Rob Challice: "I tend to mix and choose... the criteria has to be inventive/original but I don't feel any obligation to release records because they might fit into the sound of A.T.M. - that's restrictive and elitist! I want diversity!"

The label's recent vinyl output clearly supports such sentiments with material ranging from the unique folk-punk strains of the ASTRONAUTS The Seedy Side Of... LP, to the infectiously poppy toons à la B-52's/Blondie of WE ARE GOING TO EAT YOU's I Wish I Knew 4-track 12" via the melodic "Fraggle /Sleeze Rock" thrash of DAN's An Attitude Hits LP. Forthcoming releases on A.T.M. include a 5-track 12" complete with a cover version of Carly Simon's You're So Vain - by HYSTERIA WARD, a second LP from THATCHER ON ACID who previously released the awesome Curdled LP - an intense collision of provocative lyrics with furious punk rock interspersed with folk, funk and reggae - and PARANOID VISIONS' Yob LP licensed from Dublin label F.O.A.D.

Meanwhile BLYTH POWER themselves plan to release a second studio LP - provisionally entitled The Barman And Other Stories- - in early 1988. The LP will definitely include an arrangement of that sing-a-long-a-school-assembly-hall fave He Who Would Valiant Be and Up From The Country - a bitter (sic) condemnation of those who revel in the glorification of drunkeness. A swift chorus:

"To burn down the breweries, tear up the stills
All the Brandy and Wine we'll pour into the sea
With all their drugs and their drams,
every red-blooded man
And all of the publicans hanged shall be."

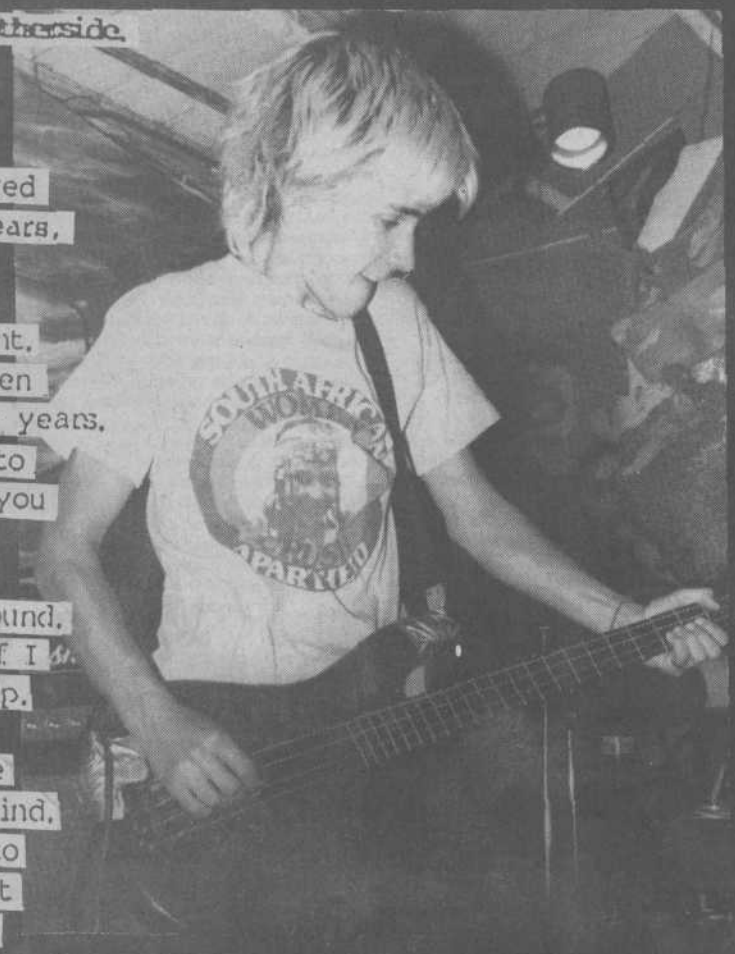
BLYTH POWER c/o All The Madmen/ 97 Caledonian Rd/ London N1 6BT/ England



WASHINGTON, DC

I Find
Myself
Alone.
Alone.
With my
Fears.
Its like
Walking
In a
room
Thats
been
empty for
Years.
In the
mirror.
Nowhere
To hide.
Ive got
to step
right through.
cause I
look
better
on the otherside.

SOULSIDE



I FIND
Myself
Alone,
Not scared
of my fears,
Its like
turning
on a light.
Thats been
dead for years.
Ive got to
look at you
To see
Myself
Look around.
To see if I
Need Help.
If I
Dont like
What I Find,
Ive got to
step right
through.

Alexis

For me, this band is all about expression of our emotions. We don't delve into politics that much because we are not that politically oriented. The lyrics are very general as specific type lyrics often become trite and the feelings are very confined. Our lyrics can be applied to many different things so we can reach more people and, hopefully, we will eventually one day make it big enough to be on a major top 40 radio station and sell out in style! Being a D.C. band, we get a lot of "Are you straight edge?" It's been talked about too much but I don't want to be put in one of those categories, I don't think it's necessary. You ask, why did he mention it if it's been talked about too much? Yep. Well anyway I play drums and don't say much so I'll keep my mouth shut and think about getting a car or something so I can have more fun than I'm having now. I hope you enjoy our music despite the drivel that seems to come out of the drummer's mouth. So keeping in spirit with that drivel I have to tell you I don't like unpleasant people, dogs that bite, cars that have an exhaust problem, black sand beaches and bad movie soundtracks. If you like any of the above, please don't tell me. Dress warmly in the winter and clean the cat box. Dress for success in the summer, however, and you can't fail.

Johnny

...When it hits, you feel no pain...Cut me up my middle into 2 equal parts then see what happen. I will be slightly altered but nothing will happen to you unless you stand somewhere (next to me?) and cut yourself too—remember those black guys laying bricks? Imagine doing that for a living —yeah—it's such a totally different mind set—I think of white people—it doesn't seem like they ever have to work. Maybe use their brains a little. I mean like they make money arguing—yeah arguing stuff that is kind of irrelevant to begin with.

Bobby

Soulside. We've never really said what it means. I don't think it's really up to us. I could say what it means to me but I would only be imposing on your opinions. We can only set ourselves up for criticism. We put ourselves out on a limb, we try to bare everything and be completely honest about what we're doing. I think that is the way it should be. If you are in this music because you feel drawn to it and you want to avoid the mainstream, why formulize yourself like they do? When people ask us what kind of music we play, if we say hardcore or punk we are confining ourselves to what those two terms mean to them. Labels will be the death of us all. Their purpose is to generalize even among the most specific. We like to stay away from them.

With this band, I would like to show people that things don't always have to be done a certain way; that you don't always have to play a game to get where you want. Unfortunately to change the system, sometimes you have to work within the system. For us it is a system of manipulation and deceit. Being treated like a pawn and being told what to do does not wash easy with me. Many times I am forced to go unclean. That's why I feel like a chump when I'm at school. Who knows what we'll accomplish in the end. We can only try. Realistically, I must always remember, it's a long way home from my dreams.

Scott

Hello west one. Shine on me thank you for the tour to all talkers that I phoned and were nice and helped or were just nice about not being able to help. Fuck you to all the assholes that I talked to the ones that make you feel like a piece of doo well I can say have a good time playing god. This is my section: so I can talk about any fucking thing I want. I can talk about how every time I'm in a gas station I get the urge to make telephone calls. Or any time I see a pay phone I feel confused and can't remember orderly fashionably I can't help the anxiety. But I pick up the receiver nothing ever happens. I used to collect toys. Now I collect stories. Kind of the same thing. One time a saw a man make a sexual movement towards a tall object. The man lives in Kansas. He has friends who live with him. They pay sixty dollars a month on rent. That was one of my stories about money.

There is a hill in Washington it is not a normal hill because it is paved it is filled with cement 6 boxes all these boxes and people write in these boxes and they have huge hallways so it takes a long time to get around inside them. There are so many rooms. So many. There are rooms numbered things like 4555-C. There are important papers all shuffled in there. These cement machines and everyone is writing and sending what they write to everyone else. Everyone writes, but not everyone reads because they're too busy. Everyone is disappointed by the lack of importance that is attached to what they write. But they feel that it is a good job. Steady. Slow. Some do not find their job rewarding because they are bored and tired and slowly things happen. They check on those things to make sure. Inchworms have it better. Work is life to cement people. They dream in paper. The most successful get offices with lots of sofas that no one has time to sit on. They wear threads tight around their necks. They move quickly. They hurry. And they are angry to be in automobiles. Because I can ride past them on a bicycle and not even wait for red lights. They feel that I am stupid because I believe that I can do anything. I get in their way. On one gets in the way. I will see. They will discipline me. But the other day I started a nasty rumour. I wrote on one of their pieces of paper. I wrote very small in the corner but news will travel fast. This is what I wrote; Doomsday is coming... pass the word.

I heard that from a homosexual bum in the station in New York City risked everything he had. He says he lost. It was a risk. He needed money. He told me his name. It was Eric but still I had no money. There was swirl of people lost among that. But I walked out on him standing there. It was raining outside and hours later I came back inside. Eric, man, have this (money) and get a last meal. Couldn't tell if those tears were because of the money or because I knew his name. Eric Dunn.

People can get our record $5.00 postpaid from Sammich Records/P.O. Box 32292/Washington, D.C. 20007. Add money for overseas & Canada. Or T-shirt $7.00 postpaid.

History: Lunch meat - 1985, SoulSide - 1986, Johnny on bass - 1987

GREECE

ΦΑΜΕΝΑ ΙΔΩΝΙΚΑ

CHAMENA IDANICA are one of the most powerful Greek HC groups. The following conversation is done by Johny 23 of B.23 fanzine (Johny 23 Yannis Kolovos/ Karaiskaki 15/ 162-31/ Greece) and John, the guitarist of the group.

MRR: First of all, I want a small history of the band.

CI: The group started in Jan. 86 but in Feb 87 the first guitar player, Makis, left the band. From that time, I'm the guitarist and the group left the metal influenced stuff of the first months and made a lot of gigs. Now our bassist is having some problems with the army but a friend Adonis will help us for the next few months. The line up is: Julu (vocals), Pantelis (drums), John (guitar) and Thanasis (bass).

MRR: Although there are a lot of people and a scene here in Athens, there are only a few gigs and none of them are organized by the people of the scene. So what do you believe about that?

CI: I think the scene is quite disorganised. Only a small number of people want to make something good, and of course to work and spend a lot of energy for it. Most of them want only some fun and nothing more. But, although there's a lack of bands and concerts, there are many publications like: Panikos, B. 23, Papari, Vromiki. This wonderful thing also has a bad side. A lot of people say "There're a lot of zines, a lot of other people, I am not needed..." But we need groups and active people, not only the zine editors and the zines. Also, we must find a place for gigs and other activities.

MRR: And life—is it difficult to live in Greece?

CI: It's very difficult to live here. There's a big economic problem. Imported records are very expensive (about 15-18 dollars for a simple LP). Instruments are very expensive too. There are no rehearsal rooms, to say the truth no houses for rent at all. Now, as a part of the young people, we face everyday the hatred of the other youth and the older people. There are a lot of problems with the neo-fascists and the "healthy" majority who wants to squeeze out everything different...

MRR: And you think you'll change people's thoughts and attitudes with your music and lyrics?

CI: In our gigs there are not only punks. A lot of metal fans are coming too. These people are sometimes influenced by our messages and start to think about the things described in our lyrics. I think if we're making people think, we're successful as a group. If we can change people's way of thinking we could change their attitudes too. And those people will act, sooner or later, and a lot of things will be changed, even if it'll need a lot of work.

MRR: What do you believe about "direct action" and the so-called terrorism?

CI: Well, that's a difficult question. First of all, we have the terrorism of the capital, a way to exterminate minorities or people who react to the present way of life, to start all kinds of wars for business reasons or to slander people who are fighting for their freedom, like the Palestinians. On the other hand, there's the reaction to an inhuman system, like all those urban guerilla groups in W. Germany, Italy or Chile. In Europe, especially after the war, there's a bureaucratic and cruel social system with some examples of militarism. Also, the majority of the people don't care about this situation, so some people decide to fight with guns, etc...

MRR: How about your influences?

CI: I think we're influenced by the groups we like. So we like a lot of the European stuff like Discharge, Inferno, Larm... Also, the new English HC scene. We also like a lot of the American bands like early D.R.I., Siege, Christ On Parade... and of course millions of other bands.

MRR: Can you tell me more about the songs you have recorded?

CI: Yes, we have recorded 4 songs, we have got the master tape in our hands, but I don't think these songs will be released in our country. Also, we haven't got the money to make something by ourselves. So if someone is interested in the master tape (for a compilation, or something, please, drop me a line (J. Jamicis/ 1 Ros Konstadopoulou 37-39/ 161-21 Greece).

MRR: Any last comments to friends?

CI: I would like to thank all the people who helped us as a band, or with our zine Panikos. Also, we've made a "company" with some members of the B-23 zine, and we can sell to you all the Greek alternative releases (fanzines, tapes, records) at really cheap prices. Please write for info, free zine and catalogue (but please enclose some I.R.C.'s) to: Alternative Creation/ PO Box 74239/ K.D. Kesarianis/ 160 00 Kesarian/ Greece

ΦΑΜΕΝΑ ΙΔΩΝΙΚΑ

NEW JERSEY

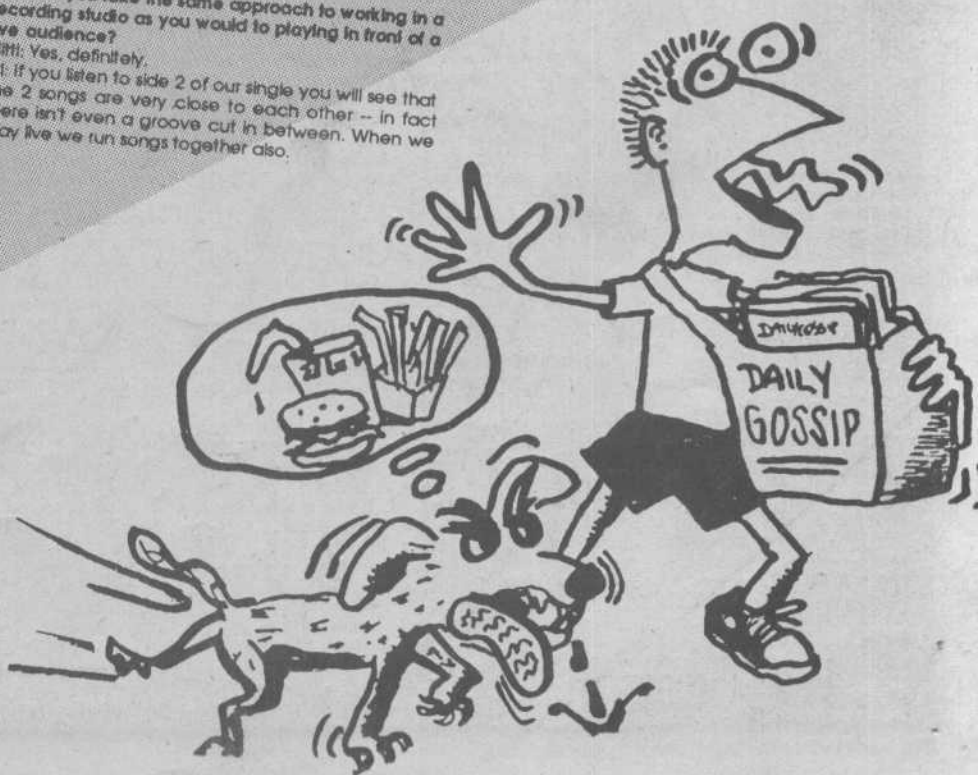
THE BLISTERS

MRR: When did the Blisters form and what is the current lineup?
Bil: Well, the lineup is as follows: Bil on drums and backups, Nitti on bass and lead vocals, and Dennis on guitar and occasional vocals. The band was formed in the spring of '85 by Bil and Nitti. We have gone through numerous guitarists and have wound up with Dennis.
Nitti: He's been with us the longest -- I think over a year now!
MRR: How would you describe the music you play?
Nitti: High energy rock n roll.
Bil: Maybe like "punk rock-n-roll".
MRR: Who are your biggest influences?
Dennis: Wellll, I'm really into the originators of punk such as MC5, Stooges, Dictators...
Nitti: I listen a lot to the Ramones, Real Kids, Descendents, and Replacements.
Bil: I think if you were to melt down all the bands they just mentioned you would get a good idea of what we sound like before even hearing us.
MRR: Do you feel that being compared to bands such as Real Kids, Ramones, etc. has inhibited your growth as an original band?
Bil: No, not really. We do have our own individual sound.
Dennis: We're not exactly a carbon copy.
Bil: Every band is gonna get compared to another and there is no way around it. It's just something you have to live with. If someone wants to compare us with the Ramones that's fine with me, they're my favorite and I take that as a compliment.
MRR: Do you have any vinyl?
Nitti: Yeah we have a 3-song single called Fast Food. It's available for 3 bucks. We're also still selling our demo of 7 songs for the same price.

MRR: What about live gigs? Where do you like working best?
Nitti: We like to play grundgy bars with underage 16 year old female virgins whose parents are not divorced and have no problem child tendencies!
Bil: There's nothing worse than a cute girl who's got a fucked up head.
Dennis: There are some really cool clubs in Jersey like the Court and Maxwell's.
MRR: Do you take the same approach to working in a recording studio as you would to playing in front of a live audience?
Nitti: Yes, definitely.
Bil: If you listen to side 2 of our single you will see that the 2 songs are very close to each other -- in fact there isn't even a groove cut in between. When we play live we run songs together also.

MRR: How important is the visual aspect of Blisters live shows?
Nitti: Very important. When you see a show you need the visual interpretation as well as an audial.
Bil: We would rather be thought of as a live band rather than studio.
MRR: What's upcoming with the Blisters?
Dennis: We're recording 3 songs for a compilation album with bands from NJ, NY and Phila. and possible tour in the spring.
MRR: Final comments?
Bil: On the 8th day God had a blister...

THE BLISTERS/ P.O. Box 166/ Green Village, NJ 07935



"SO, WHAT'S IT ALL WORTH?"

Punk rock is ten years old, and seemingly alive and kicking. It may not be in a very healthy state at the moment, but that is debatable, and not the actual point of this essay (although it is a reason that I'm pounding away at this typewriter). I reckon this item is about "change".

My name is Bruce Hartnell, and I sing and play guitar for a band called The Detonators. Right now, we are based in Eugene, Oregon, and we have several records out. I'll get to all that shit later on. But now, I'd like to discuss where I think things are headed. To get to that, I'll have to backtrack in time to better relate the present.

For those of you too young to remember, there actually was a time when there was no such thing as "punk rock" or "hardcore". It was a pretty dismal time, when all you had were "dinosaur" groups at the local "arena" and maybe a six-pack, a joint, and some 'ludes to keep you from killing yourself. You'd just wait for the weekend to come, just so there would be some idiotic ritual to walk through. Then one day, you realized that there was no difference between Saturday and Sunday, and the rest of the week because you had to face the same bunch of jocks, goofs, and assorted assholes you just saw all weekend at school. And these fuckheads were all trying to "out-cool" each other. It was like, "Maaan did I get wasted Saturday night," or, "I got front row for Supertramp," all week long. Then, next week, it'd be the same but with the names or events different.

That, for me, was what high school was like. I'm sure things haven't changed much in that circumstance for adolescents across the world.

That was back in 1977. We had a handful of punks at my school, one of them being Dez Cadena of Black Flag. There was what you could call a scene at the time, but it wasn't very localized. For any gigs of any interest at all, you had to go to Hollywood, which was about 15 minutes from where I lived, Redondo Beach. Being auto-less, I had a hard time getting to gigs. And forget about trying to get some of my pals to drive. They were too busy wearing out the new Cheap Trick record. Plus, punk rock was generally treated a social disease back then. (I'm sure there are parts of our "proud" country that still treat it as such.) Back then, everybody hated punks.

When a hall opened in Redondo, (the Fleetwood) I was able to see a lot of bands for very little money, and, best of all, I could walk to the gigs. I hardly missed a show, and I saw everybody.

Thus, I became motivated to start my own band. What really attracted me was the openness and lyrical importance. It didn't matter what you were. It was completely without rules.

As time passed, things changed. The scene grew, and as the halls got larger, there became (to me) little difference in paying five plus bucks at the Olympic or ten plus bucks at the local "arena", because the olympic was an arena. Things like "straight edge" came into existence mostly as a rebellion against what was becoming "normal" in the scene.

But was it really a "rebellion"?

As time wore on, the hardcore scene stopped becoming a place to expect the unexpected. "Straight edge", "speed core", and other types of variances of "alternative music" became commonplace -- in other words, you knew what you were gonna get when someone could classify punk rock into separate "sub-species". Instead of going to a gig and seeing some sort of mind-expanding bands (bands that at least gave you something to think about) you get these mostly one dimensional bands who are trying to shove some kind of bastardized (and usually second hand) concept down yer throat. It got to a point where if your band wasn't a vegan-edge-commie-skin-metal combo without a name (but three initials that sound cool when you say them fast), then you weren't shit.

Who do you blame for this? Are the bands themselves to blame for trying to get ahead, and using whatever they can to hopefully attract a larger audience? It is easier to get bookings if you can "label" yourself as a more commercial product (such as speedcore) or as a much safer act such as straight edge. And if you can maybe put your hair up and wear loads of studs and sing about the more current socio-political problems you can find in fashion, you can capitalize on that angle as well. It isn't easy being in a band these days. People don't really take your lyrics into consideration much. And if it appears that they do, then it's for the wrong reasons. Like, "you're not positive enough."

So that brings me to the audience. Crowds of people are like herds of sheep -- they're looking to be led. And if the bands give 'em what they want, then everybody's happy, right? It doesn't matter what you stand for these days because there is so much complacency going on all for the sake of the rock and roll dollar. And when a gig costs close to ten dollars, who's the sucker?

Don't get me wrong. I'm all for a band that can earn their keep. But if you have to "earn" it by consciously compromising because you're fallen from favor, then you're just somebody's dog. And there are a lot of dog bands today. In all aspects -- even down to album cover art, everything is "geared" to what punks have become -- consumers.

There was a time when my band was on the verge of making the concessions that you pretty much have to to survive -- we had to find some kind of angle to be able to conform. Individuality wasn't enough. I had never been able to do that. I guess that's bad business sense.

We had, as a band, been able to get out records and tour extensively, even getting as far as Europe, which we did in the past spring. But, even that accomplishment has done little to gain us the respect I've felt we always warranted. An example was the last time we played the Gilman Street Project in August. After our set, (one of our typically chaotic performances) I received what probably epitomizes The Detonators. The sound man came up and said, "You guys would be gigantic if you were skins or mohawks".

So, what's it all worth? Definitely more than a hair style. But for every young band I see these days playing new equipment and afraid to sweat on their $1500 guitars while playing straightedgespeedcore, I begin to wonder.

When we were living in L.A., there was no escaping that kind of superficial approach. That's why we toured so much. It was either swim or sink in a sea of fools. And forget about playing -- parties would be over abruptly at ten (courtesy of the local heat) and besides, after doing all these tours and records, how many more parties do you have to play? But isn't L.A. where all the gigs are? Yeah, if you were one of the select few to be included in Gary Tovar's clique. And he was in no way democratic about his opening bands -- and that's his prerogative. That's also life in the big city. Money talks and bullshit walks.

So, we moved to Eugene.

Not to say that we're bullshit -- staying in L.A. sure was.

Why Eugene? There's much more opportunity to play, and not just hardcore, either. We have several bands going at the moment -- each one I consider to be legitimate. Our blues band, "Felony Flats" (named after the part of town we live in), an instrumental band that plays a sort of cross between Dick Dale meets the soundtrack from "The Good, The Bad and The Ugly", with a little bit of hardcore-tinged flamenco guitar thrown in. That group is named "Los Hermanos Sanchez", after a "gang" of pseudo low riders that exist in town. We decided to use that name after the local newspaper did a story on gangs in Eugene, and printed a photo of these four guys sitting on a porch, referring to them as "the notorious Sanchez Brothers." The newspaper printed a retraction the next day when they learned that no such gang existed.

Eugene is that kind of place. There are loads of old San Francisco sixties refugees who are in positions of importance who, by their mere lack of modern attitude always fuck things up. I won't go into that. But

if you add that with the college students that seem to make up the other fifty percent of the populace, you have what I consider to be a healthy environment to be a musician.

For example, all of our other bands are really just tools we use to attack whatever is bothering us. You know how students go apeshit over "motown"? We started a soul band, but with a catch. Most of the musicians who cater to the college crowd go out of their way to be serious, meaning they play note-for-note arrangements. And if you don't, they turn their noses up at you. So we decided to be as "serious" as possible. That meant only one thing: a straight-edge soul band called "The Self-Righteous Brothers".

The whole point, for me, is to beat 'em at their own game. Sadly, there's a game to the hardcore scene, too.

It's funny -- you find yourself having to live up to whatever propaganda you had to create just to exist in a "scene", shit that is pretty irrelevant to actual day-to-day existance, and when you don't (or can't) you have some nineteen year old goof making you try to cop. The most successful groups couldn't be bothered, they just tell 'em what they wanna hear. If that's "good business", then I'm fucked. I'm nobody's "yes man".

So, who do I respect? I respect all the bands that go out on the road and try to further themselves, but I don't respect anybody who cops an attitude when you try to talk to 'em after one of their gigs. I find that ninety percent of the bands won't even look you in the eye when you talk to 'em, even if it's not at a gig.

People I do respect are the ones who've been at it a while and keep plugging away. They are the ones who'll be rewarded for their dedication, one way or another. People like Jello Biafra, who almost paid a pretty heavy cost indeed. How many hardcore bands would exist today if it wasn't for the Dead Kennedys? Or, for that matter, what about Maximum Rock and Roll? If Tim Yohannan hadn't stuck it out for what's going on ten years, where would all the little bands be able to reach so many people? These two people (plus their "accomplices"), while they may not be directly responsible for so much music, are without a doubt, responsible for sustaining the music. I feel fortunate to have met them.

I truly feel lucky to be able to have a place to say what I think needs to be said. This is what I think; there's too much bullshit going on musically. I haven't heard a record that I can honestly say is worth a shit in the past *two years*. Maybe to some people it doesn't mean anything to be a punk. It does to me. But if being a punk means being into what's coming out today, then I don't know if I want that association.

Bruce Hartnell/ 432 W 6th #A/ Eugene, OR 97401

WISCONSIN

FRE

only to one practice. Then John and I decided to go on our own for now. As far as where John is now, he's in school at this very moment. Hopefully he won't be mad at me for not waiting for him, sorry John!

MRR: What music do you listen to?

Todd: Everyone asks that! I like Killdozer, Black Flag, 7 Seconds, Couch Flambeau, Gay Cowboys In Bondage, Broken Talent, I could go on forever.

MRR: One day you showed me a big box of fan mail. What do you think of your responses?

Todd: So far everyone has been so cool. Lots of people want us on comps. I sent out 10 tapes yesterday. People seem to get into us. I totally love it when people take the time to write. My dream is to go to my PO Box one day and see it packed with notes. I write back to everyone. Sometimes it takes some time, but I send out stickers and stuff. I love it. Write us!

MRR: To those who don't know what you have out, can you tell us?

Todd: Sure. We have out 1 cassette LP called The House That Ed Built - $3.00 postpaid, some cassette singles: "No Drugs Around/Why suicide", "Batman/Down on the Farm", "Lets Go Skatin/Too Many People", and "We Can/Drunks In Cars". Each is $1.50 postpaid. The "Lets Go Skatin" single also has a few songs from the " Bit" on it.

MRR: Anything in the Future?

Todd: We are now working on another cass LP called Beach Maggot Bingo. It should be completed by early October. It will be $3.

MRR: What's your address?

Todd: PO Box 581, Middleton, WI 53562

MRR: Last words?

Todd: Hi mom, Tammy, Warren, Lisa, Brenda and the rest of the world. Buy our tapes or at least write. Love to hear

Interview of Todd Hanson by Bit

MRR: I have heard of people putting you down for your song, "No Drugs Around". They say it preaches against drugs.

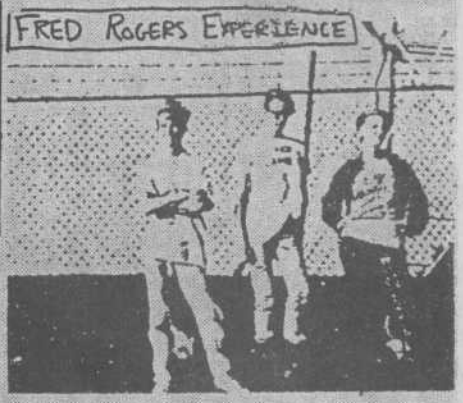
Todd: I'd like to talk to these people. I hear about it every once in a while, after it started to get on the radio, that is. I wish they would just listen to what we say. It says, "We don't want no drugs around", and that means around us. It also gives a reason; "they make everyone think we're all bad when one punk gets drunk or high and gets into trouble. The next thing you know all punks are classified as bad drug users who you should be scared of. Most punks are really great people and I wish everyone would get a chance to know that.

MRR: After being into you for about a year now, I have noticed that the Straight Edge label has been place on you even though you have lots of songs that are not "straight edged".

Todd: I'm not sure we're labeled straight edged, but most of what people hear from us is more positive; that's what they remember the most. When I write, I write what comes to my mind. Most of our straight edged songs come from something that bothers me. People can call us what they want...They will anyway...Some people may be put off by the fact that we're S.E. and vice versa but we are what we are...Like us or not.

MRR: FRE has only two main members. Why? And where is the other now?

Todd: FRE is John Dillett on drums and backing vocal and Todd Hanson (me) on guitar and vocals. I also play bass on our recordings. We had a bass player named Barb for a long time...but you know how it goes. Then Matt came,



THE CORPSE

Interview by Elizabeth Chodorowska

MRR: What do you think about the Polish scene?
C: We think that now young Polish bands are much better than in '81, there are several promising new bands - ARMAGEDDON, NADZOR, P.T.D., RADIO NATASZA, KONWENT A. Unfortunately, the situation becomes more and more complicated by the lack of necessary equipment, rehearsal halls, guitars. Sometimes it may happen that the band is thrown from several clubs in their own city! What can even the best musicians do when a bad quality guitar costs a year of work., not to mention amplifiers, drums, etc... that's real shit! Another problem is a kind of stagnation of the Polish scene. Unfortunately, for most people punk means still Exploited/GBH exclusively! The phrases "hardcore", "thrash", are almost entirely unknown. BGK, DRI, COC, Suicidal Tendencies, MDC... are still unknown names. That's the lack of contact with the rest of the world! The Polish mass media a few years ago proclaimed that punk rock in the world is dead! ????? And Polish bands are a few years late! Unfortunately, a lot of excellent people believed it! FUCKIN PROPAGANDA! But don't worry, even in Poland something begins to change! Small underground fanzines slowly emerge (the best one is Qqryku edited in Warsaw - anyone who can help in delivering new stuff, please write to... Piotr Wierzbicki/ U. Przasnycka 14/69/ 01-756 Warszawa/ Poland. There are more and more foreign contacts — the small points of cassette distribution come into being! Thanx to MRR, Poland gets every month a new copy of the zine (it's quite free!) They all circulate around Poland, as the only available!

MRR: What else you want to add?
C: Oh, we forgot to tell about our lyrics. They are written by me (singer) and Jakob (guitar), they concern problems of our youth, our life, menace of war, fascism...

MRR: Where did you get the name of your band?
C: The name is taken from the American horror- comic. THE CORPSE means simply dead body, mortal remains!

MRR: Since when have you played and what can you say about personnel changes?
C: The CORPSE have been active since January '85, since then a lot changed in the band's style, equipment, personnel and attitudes!

MRR: How would you call your music and what influences you have?
C: We don't like to name somebody's noise! Simply, every band plays something that is "its own" and it is difficult to introduce any classification! We leave it for you! We listen to a lot of Discharge (not the present one), Cockney Rejects, Ramones, Anti-Cimex... We love Rattus from Finland with whom we are in contact!

MRR: What else?
C: We'd like to ask all foregin people that can, and want to help, we need more info from other countries, more noise from there, it's still fuckin' difficult to get any recordings of new Western bands, please help! Our beloved government does everything to isolate us from the rest of the world. GOOD WORK! Only with your help can we change it!! I'm afraid, among many of us, circulates the opinion that what we treat as way of life, and we devote all for it, many of you treat as joke and often as business. I'm afriad so often it's possible to convince about it... A lot of foreign people don't write to Poland because it's horribly expensive (???), for a small parcel to USA (for example) costs about 2 days of work!! (only postage!), and what about our feelings? When any "poor" (?!?) foreign guy can't afford to reply to our letter ...it's a big shame! And it happens so often!! But thanx to God over there live fuckin' great people who make/ made a lot for Polish/East scene! Thanx a lot! Soon will be available a tape of CORPSE, if interested, write E. Chodorowska/ 43-300 Bielsko-B./UL. Wyzwolenia 33/8 Poland. Also, the Punk is Punk comp LP (featuring Armia, Dezerter, Tzn Xenna, Abaddon, Siekiera...) is available at this address! If you can help with putting the band on any vinyl/tape write at the same address!! If you want contact directly with the band, write to: (singer) Slawek Szubski/ 98-140 Task-Kolumna/ Ul. Armii Ludowej 55/ Poland.

Hopefully soon an EP/LP of ARMIA (I think the best Polish band now, along with Dezerter). Thanx to Adam Kucharczyk for helping in translating! The end!

MRR: Achievements?
C: Our debut was in May '86 at the Rock Master festival. Then we were awarded the public prize. Afterwards, we played at Jarocin '86 (Guma - guitarist of Moskwa - played the drums then!). Afterwards, we played a series of gigs in Poland — in Pabianice, Łódź. Between 1st and 15th of July '87 we were on an international comp in the city of Grudzia, DZ, we played for Germans and Russians. The latter ones concluded that we were playing "heavy metal" (???), ridiculous!!! Soon we are planning next gigs in other Polish cities - Białystok (a lot of gigs have emerged there now), Torun! Also soon we'll probably play a series of concerts with W. Germany's band CERESIT. It would be really great! But coming back to the line-up of the band, we started playing and still play as a quartet: Tomek - drums (now is Kuba)/ Koziol - bass (now is Jonny); Jakob - guitar; Slawek - singer. Now we practice in a small club in Pabianice city, one, two, times a week!

MRR: Plans?
C: Probably we'll manage to get into the studio and record some numbers soon. When you read this interview it'll be probably after that. And maybe somebody could help us and put our tracks on some vinyl? In Poland it's impossible, but maybe over there? So far only Dezerter and Moskwa managed to put their trax on foreign comp LPs, maybe us? Please write if interested! I'm afraid Moskwa, after putting 2 tracks on a W. Germany comp LP Smelling Just Another Breath (a year ago) didn't get free copies of it (20 ones). Reiner what's going?? I can't believe that so many foreign people are ripping us off! SHIT!

"Apathy"
You are tired again
You don't know where to go
Everythig is lost
Nothing to say more
An apathy devours you
You are slowly dying
You are indifferent
Nothing excites you
Your dreams are for nothing
And will change nothing
Feeling of indifference in brain
An apathy devours you
Indifference to you
You are slowly dying

"Thought Decease"
Thought decease
Front in the brains
Eternal fear
World perishes
The man creates an evil
That will do
Hate creates
Love deceives
Funny Time
I'm lost
Violated laws
Raped women
Terrible times
World perishes and I

CALIFORNIA

VOMIT LAUNCH

recorded in swirl-o-rama stereo

Dr. Arnold Magnussen, in his ground-breaking paper, "Cows and the Predictions of Societial Changes," determined a method of predicting the upheavals of society by studying the actions of cattle, ie: their grazing, mating, and migratory characteristics. After seeing the cattle around Chico performing ballet, Vomit Launch was formed in order to acheive stability in Dr. Magnussen's theory.

VOMIT LAUNCH IS NOT:
Vomit Lunch
an all girl band
an all female band
an all male band
a political band
a cool band
a hot band
a cup of tea
a snot band
a spandex band
a rubber band
a band that wears all black
an all cow band
a contraband
from a big city
over 20 in dog years
too old to rock-n-roll
too young to die
predictable
all too proud of what they've done
that smelly
a smart name for a band if you live in a cow-town
an event at a track meet
rich
very smart on the richter scale
even pretty

Vomit Launch is a band. They are also Rat Box Records. Steve Bragg, the drummy, prints the shirts and drives the bus when he's not on tour with the Cure. Patricia de Rowland, the vocalizer, answers the phone and tries to set up shows when she's not dancing on tables at a local disco. Lawrence Crane, the base one, answers mail and does the money/record co. work when he's not on the rag. Lindsey Thrasher, the goat-tar player, hounds distributors for money and orders when she's not busy being unemployed.

Let's take this thing apart, shall we? OK. We have these pieces, they fit together rather well, don't they? All these parts working together, like a machine, or a cow. OK, we've got this cow, and we're going to take it apart. How do we begin? Usually with the udders - ok, we take the snippers and cut off the tits - tits first. Then cut off the tail. No tits, no tail. While we're at it, we'll cut off the ass. OK. No tits, no ass. Now we stand back and look at what we've done. What will we do next? Take apart bigger things! Things that are only ideas, like music, art, etc. OK, take your snippers and a favorite record - how about this Vomit Launch album? OK, now cut little paper dolls out of the record cover that look like the people in Vomit Launch. Now, staple them to the cow - you know - put a few where the ass and tail used to be. Very nice. Now, take the paper dolls in your hand and milk the cow. When you have a bucket of milk, write lyrics with it on white paper. OK. Then take the cow and put its tail and ass and tits back on. Tape the Vomit Launch album back together, being careful not to give Vomit Launch cow tits or asses. OK. A cow, Vomit Launch, and lyrics written with milk on white paper. Groovy. For more info on cows or Vomit Launch, contact Rat Box/ PO Box 4527/ Chico, CA 95927 USA or (916) 894-7976. OK.

VOMIT LAUNCH GOODIES:
Fishbutt C60 Early off-balance filth
Knock Yourself 7" Only worth is Idiot version on flip side
Not Even Pretty 12"EP Lame new-wave posing attempt
Bone-Us Cassette C60 EP plus even worse shit
Japan Tour T-Shirt People pay to advertise?
plus track on At Dianne's Place comp. record
a new LP in January of exiled sandwich sorta stuff

W GERMANY

Thumper

Calling this article "Thumper, an historical analysis" might seem a little pretentious to some of you avid Max R+R readers, but let me tell you, I take Thumper seriously and am fully prepared to make a convincing argument regarding Thumper as a historically significant band. And, in case you are wondering why is this being written now, it's because, sad as it is, Thumper will be splitting up very soon. Yes, its true, but let me say that we are breaking up for a reason, and that is that Blake, our guitarist, will soon be moving to Seattle, Washington. So you see, we are parting on good terms. As the lineup has remained consistent for 2 years now, this band without Blake could not be Thumper.

The lineup consists of: Blake Wright - Guitar, vocals; Frank Copeland - Vocals; Ralf Lexis - Drums, vocals; and Joe Raimond - Bass. Our sound has been compared to that of Flipper and Der Durstige Mann. Both of these bands have had an influence on us to some degree, but as individuals, we all have totally different tastes.

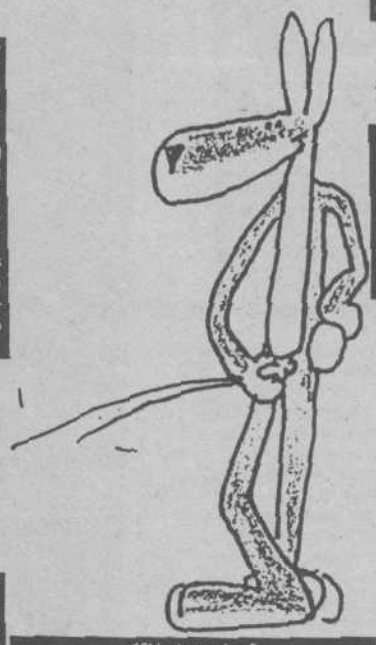
Thumper dates back to the fall of '85, here in the beautiful city of Nurnberg, West Germany, home of Nurnberger Bratwurst and Christmas fairs for tourists. Blake and I have known each other for years, since going to high-school together in Frankfurt, and college in San Francisco. After school, we both ended up in southern Germany, and being out of school and working, we had the time and money to do what we have long wanted to do, form a band. One day, while the two of us were walking to the subway, we encountered our drummer soon-to-be, Ralf Lexis of Der 7. Versuch fame, bumming cigarettes. Thus, as a three-piece, Thumper began practicing, and within about six months (spring '86), played our first show, in Munster, West Germany. We played about 4 songs (played?) to a perplexed group of about 6 skinheads.

Soon after followed a string of shows, including such notable places as Dietenhausen, Stuttgart, Rothenburg and Feucht. Each show earned Thumper notoriety (for reasons we'd rather not discuss), but the highlight of our performing career would have to be our show in Dietenhausen supporting the Part-Time Punx and Der Durstige Mann. As Der Durstige Mann had only played live once before, this was a special occasion for us. It was recorded live on a video tape, which we hope to release some-day.

Another interesting show we played was with our good friends Die Weisse Rose in Feucht, near Nurnberg. At one point during the show, a small Turkish kid of about 6 years of age came on the stage and took the mic. Thumper immediately began an instrumental version of the Flipper classic "Sexbomb", with the Turkish kid on improvised vocals. This track can be heard on our tape "Thumper Covers Its Shit". It might also become part of a Thumper live EP if we ever get around to it.

In the spring of '87, Thumper employed an old friend and fan, Frank Copeland, on vocal duties, thus making us a four piece. This enabled us to have a stronger live appearance, as we had always thought we needed a "front-man", someone who could move around while singing, and not stuck behind a drum set or concentrating on guitar chorus. With this line-up, Thumper played one well-received show here in Nurnberg, with the band Genossen.

The music of Thumper is well documented in terms of recorded output. Soon after formation, Thumper recorded and released an EP, limited to 205 copies. This record was recorded on a cassette player at one of our first practice sessions, and is a good example of our sound at that time, the sound of a band just beginning to find their own niche. It was decided that no free copies would be sent out for review, which is why most magazines never reviewed it and why most people don't even know about it. Even Tim Y. and Tesco Vee don't have it. It's more or less sold out, but we do have a few copies left for trading purposes. Write if you are interested.



"Skindergarten"
Seventeen kicks, maybe draw some blood
Blows to the head, is that not enough
"Auslander Raus" you sound like a fool
You boots and braces, you think that's cool

More harm done when you're not decided
A common threat, why aren't we united
Stand up to them and they run away
But you'll never know, and for this you'll pay

Skins skins in der skindergarten
Spend all day jerkin off and fartin
Skins skins are dumb as shit
They're racist bigots and I can't stand it

Muscled morons, they don't think
That what they support really stinks
And at night, when they go to bed
They have thoughts that fill their heads
Of takin Hitler up the butt
And suckin on Goebbel's nuts
Nazi skins can go to hell
Or get born-again, it's just as well

In the fall of '86 Thumper worked on and completed recording of a tape called Thumper Covers Its Shit, which is Thumper playing the cover songs that inspired them. Included are Thumper's grunge versions of songs by Elvis, The Drifters, Death Tongue, Zyniker, Flipper, and more. Soon after the release of this tape, Thumper split up, due to boredom mainly. It would be almost half a year until the introduction of Frank would bring new stimulus into the band, and Thumper would reform.

In the spring of '87, the aforementioned reunion took place, for whatever obscure reasons. Immediately, work started on the recording of an LP, tentatively titled We Killed Bambi. As of this writing, it is almost finished, and is destined to become a classic. It features guest star guitarist Eric Hysteric of Vomit Visions/Der Durstige Mann fame on 3 cuts. We hope to have it out in the first half of '88 sometime.

Another project we are currently working on and will be released soon is a Zyniker/Thumper split single. This will contain mostly practice room cuts. It will be a very unique record, what one might call a novelty single. We don't want to give away the secret now, but let's just say it will be fun to listen to.

Soon, eMpTy Records will release a double C-60 cassette set that will feature 30 minutes of music from 4 Nurnberg area bands, Thumper being one of them. On this tape will be featured various studio outtakes and a few live tracks. It will also contain a jamming track that features the guitar dueling between Blake and Eric Hysteric.

Thumper appears on several tape compilations, and will soon have a track on eMpTy Records Tour De Farce #3 LP, the track featuring a guest vocalist, Rodan, our travelling Italian friend.

Song-wise, Thumper played several covers, as well as many originals. All of us in the band shared equally in the songwriting. We often times tried to be challenging in our lyrics, attacking aspects of society and the punk scene in particular that we didn't like. We wrote songs against mindless skinheads, "Skindergarten", closed minded peace punks, "To Think And To Differ" and even the Vancouver Five, "Useless Is Useless".

So, if you made it this far, you realize that the history of Thumper is really not that much different than that of any other punk band. I do think though, that in a time when most other punk bands seem more intent on imitating each other than being anything truly alternative, Thumper is an important exception. I think what makes Thumper good is that we did not fit into any of the current punk-fads, and in fact were challenging to listen to even with a largely punk audience. The average hardcore/crossover/ thrash punker usually didn't like us. "you don't look hardcore enough" or the classic "play faster" were often heard remarks. I guess what I'm trying to say is that Thumper seperated an audience into the trend followers (who might as well be listening to top 40 or muzak) and the people who really were interested in a challenging, alternative music, even if it didn't follow the trends of a music scene that is supposed to resist trends in the first place. Yeah, Trust fanzine will hate our records, as will most of the rest of you, but I think in the long run we were a better band because we didn't fit in and sound like all the rest.

By the time that you read this, Thumper will most likely be history. Blake will have moved to Seattle, Frank is starting a crossover band, Ralf Lexis is pursuing his Der 7. Versuch project, as well as being an integral part of Doc Wor Mirran, and I am now playing bass in a band called LeVolksburo, in addition to running eMpTy Records and conducting Doc Wor Mirran business.

So, there it is, the documentation of this obscure band. If you are interested in our records, ideas, or want an eMpTy Records catalog or a free fanzine, write c/o eMpTy Records/ Muggenhoferstr. 39/ 8500 Nurnberg/ West Germany.

SOUTH CAROLINA

BORED SUBURBAN YOUTHS

BORED SUBURBAN YOUTHS sprang up like a weed from the not-so-smoothly paved suburbs of South Carolina. BSY has been around for over 3 years with various lineups but has finally settled down to Steve - guitar ; John - guitar ; Kenny - drums ; Carl - bass ; and Darren - throat. BSY plays a blend of slow-fast HC with a heavy funk edge.

Lyrically, the band deals with many political/social issues from HC conformity & negative attitudes to the old ignorance of the 'new South'. Other lyrics are personal in content. The lyrics to 'American Perspective' deal with the bombing of a black church in Alabama and with the murder of 3 black men by the South Carolina Highway Patrol in nearby Orangeburg, S.C. in 1968. The song addresses the common misconception that all of the evil and injustice in this world is the product of other countries, other governments. The facts prove otherwise.

BSY is not a Straight Edge band, but we do strongly support a positive movement within the HC scene. In S.C. and other areas we've played, we've seen that the HC scene is getting bogged down by violence, drugs and general idiocy. Violence seems to be the major problem - the pit at most big shows is nothing more than a social battlefield. Drugs (esp. alcohol) inevitably result in problems with police. And general idiocy refers to those individuals who are into the scene because it's 'different' and becoming more and more popular - and less and less different from the social system it was supposed to have left behind. BSY is concerned for the future of the HC scene, and we are committed to the ideals of an alternative culture. We do not yet have a demo of the current lineup, but expect one soon. BSY T-shirts (and stickers) are available for $6. Look for a 7-inch in the spring of '88. All correspondence to: John Hathaway/ 838 Tara Trl./ Cola., SC 29210.

"American Perspective"
Four young girls go to church one day
They were left in the ruins of the terrorist's hate
No it's not some foreign land...
They died in Birmingham...

Orangeburg one - nine - six - eight where 3 were killed
When the Highway Patrol came the blood was spilled
No it's not South Africa...
It's South Carolina...

A gov't of fear keepin' tabs on you
With misinformation on the network news
No it's not Nicaragua...
It's here in America...

Ultralysis for the big boss man
A lie-detector test tells them where you have been
No it's not in Kiev...
It's right here where we live...

America's falling apart at the seams
America's falling apart at the seams
America's fallin'
And freedom is callin'

NEW YORK

AFFIRMATIVE ACTION was originally formed in 1985 as a four piece band as a handful of you might have seen on our ten day minitour that ran from Ohio to North Carolina last February.

After the departure of our singer, we reformed into our most comfortable lineup as a three piece which, by the way, consists of: Dan - guitar and lead vocals; Mario - drums, vocals, and all around complaining; and Jim - bass and vocals. Actually we all complain, but it's become force of habit to blame everything on Mario. In fact, after he reads this article, I plan on blaming him for the broken arms that I'll probably get in return.

On a semi-serious level, though, we have a demo tape out (check out MRR #54 reviews) entitled Go Play In Traffic! for $3.00 through the mail.

Lyrically, we might be considered a 'political' band since we usually write about subjects that anger us (which in turn many times ends up being a government-related subject); but this rule doesn't always apply. People many times get us in this pissed off mood as well, especially those who blind themselves with lies for self-satisfaction, or those who end up worshipping other humans as if they were gods (for example, Jerry Beaco, love and profits' Garcia or any other "bitchin" rock star). These are just a few thoughts spewed forth as to how we get "inspiration" for writing our songs. The list goes on and on.

By the way, we reserve the right to be silly and sarcastic once in a while, which sometimes has gotten us in trouble, but if people can't take a joke, it's their loss.

MUSICAL INFLUENCES - that's pretty tough. Everyone has their own favorite groups, so I won't try to list them, but I can say that the types of music range from older punk to newer (as long as it's non-generic) hardcore as well as rock, blues and jazz. Hopefully it all comes out sounding like us, Affirmative Action.

As I said before, our tape (now with a lyric sheet) is available and any correspondence is welcome. Since we are all attending school at this time, our playing out is limited to weekend road trips, but this summer we are planning a definite east coast tour, possibly heading somewhat west. If anybody has any info on shows or promoters, or would like us to play in their town (that's right kidcast), feel free to drop us a line. Have fun.

Affirmative Action c/o Jim MacNaughton/
15 Monte Lane/ Middletown, NY 10940

UP YOURS, but only on the weekend ya big fat nazi, TOUR 87-?

SECRET AGENT

I'M A SECRET AGENT (3 times)
I'M AGENT ORANGE

I'm a hired killer and you're my prey
Run as fast as you can but you can't get away
I'm under you clean inside your brain
Nothing can save you I'll drive you insane

Twenty years later you're lying in bed
Praying tomorrow you wake up dead
Your children are my heirs this you can't prevent
I do my job well I'm a secret agent

I'm the kind of guy who doesn't need a disguise
I'm the product of the government lies
Once we've met I'm yours for life
Closer to you than your wife

My boss does nothing
I can't be stopped
Till my missions complete
And the final man drops
They ignore my existence
They deny the fact
I'm a killer out of control
And I can't be stopped

My job never ends the body count grows
I'll destroy your body I'll destroy your soul
Invisible death enters undetected
All this red tape keeps me alive and unprotected

"We live at a time when the music we all loved in our youth is being drowned out by weird waves of noises known as Music."
--Richard Nixon, May 1987.

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" Hey Baby! " - Ted Nugent

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THANKS

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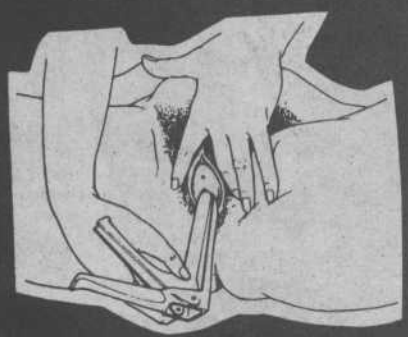
VAPAUDENK.24 B 39
40100 JKL
FINLAND

YEASTIE GIRLZ



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-Rabbi Raül Smith

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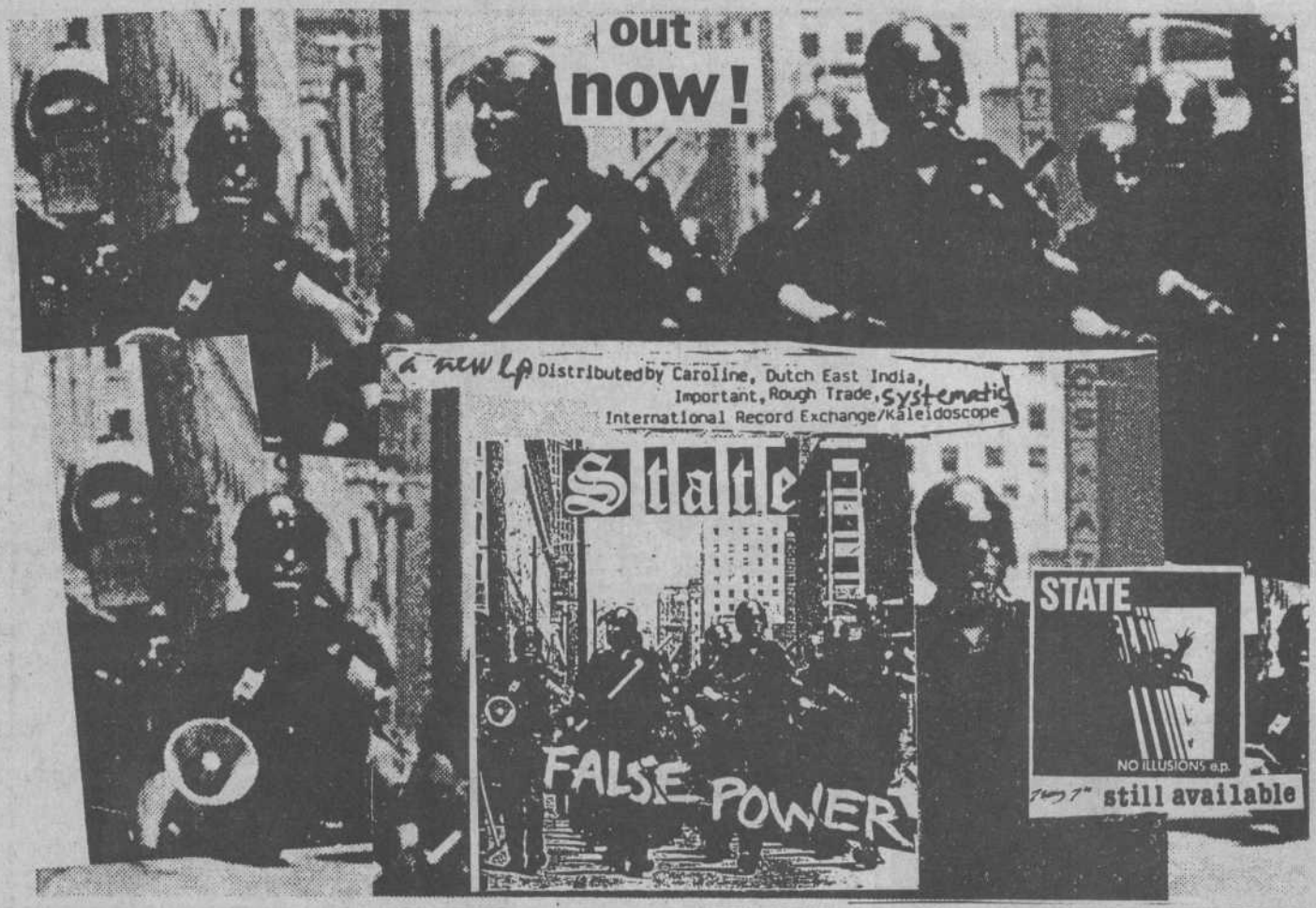

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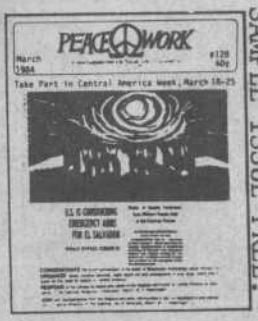

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UNDERGROUND CZECHOSLOVAKIA:

AN INTERVIEW WITH PETR CIBULKA

BY SUSANNE

INTRODUCTION

The discussions with Petr started to become never-ending for hours and hours he poured out his impressions of political events and of the ideological changes he went through these last years. My concentration often started to fade and my thoughts wandered. I remembered my entry into Czechoslovakia, characterized by silence. Everybody on the train was quiet, just waiting for the Czech customs officers to come. The tension was high and any effort to distrct one's self by looking out of the window was in vain because of a sad and grey landscape—sad and grey as I always had imagined.

The arrival of the customs officers confirmed my feelings: they stormed in, making a big racket. Like machines, they checked passports, visas, money— whether you had a place to stay or not. How long you were staying; and all this was "underlined" by the sound of the stamp on every paper. When they finally left, the air became breathable again.

But the silence stayed with me during all the trip through Czechoslovakia. Towns (particularly Prague), while surrounded by a magical aura, were exasperating—silent and calm. Too calm! The people were also calm. In fact, they seemed sad - nobody ever smiled.

I often asked myself to what extent the political system of this country was responsible for this strange atmosphere. After the Soviet invasion in '68, no independent activity was permitted. Before '68, when Dubcek was in power, there was a period of increasing freedom, produced by various attempt to reduce censorship and the dependence on Moscow. On different levels (political, cultural, artistic), this progressive government and a group of intellectuals succeeded in diminishing the oppression of the communist bureaucracy (Prague's spring). But in '68, the Warsaw Pact allies thought it over and decided to put an end to the party. They invaded Czechoslovkia in August. With Husak, a puppet of the Russians in power, the communist dictatorship returned: everything was again under the control of the communist party.

This wave of conservativism affected everybody, especially those who alwavs tried to create a political and cultural space apart from the control of the state.

It is in this context that we have to place the trial of '72 against the Czech Underground. Czech Underground is the name of an alternative musical movement. Those leading members were accused of political subversion. This trial shocked the entire public, especially members of other alternative movements. The accused found immediate support form the Jazz Section (a section of the Czech Musicians Union). Moreover, the trial lead to the formation of the opposition dissident group Charta 77 (see sidebar).

This is the political background of the last 15 years of Petr's life. He got involved in the alternative music scene and in the political opposition quite soon after the formation of Charta 77. Politics were always his first priority, and with this in mind he tried to support all the bands in the underground circuit, and to stimulate the awareness of the people involved. He has made more than 300 recordings, which he distributes all aver Czechoslovakia. Moreover, he signed the initial document of Charta 77 and became an active member.

Because of this "subversive" activities, he was sentenced for 4 years to prison. He was released last year but still is not allowed to leave his town for the next 2 and a half years. Moreover, he has to "show up" at the police station every week. Yet, his will hasn't been broken ... after his daily factory work, he goes back to the music and records, mixes, makes tapes, sends them, and records again and again and again. He had the opportunity to leave the country but refused because he feels he has to go on with his struggle. The following interview deals with Petr's experience and feelings about this struggle. At the same time we tried to give a general overlook to what has happened in the oppsition in the last years. But I have to admit that it's quite a difficult goal. Some parts of the interview might be unclear. This is due to the fact that I spent 3 days with Petr and we talked and talked and talked. So, at the time of the interview, some facts were more than obvious to me. I hope that this introduction has made it more understandable.

Finally, I want to add that during my trip through Czechoslovakia I met a lot of people whose only escape from the dictatorship is their music. They are desperatelv trying to create a little space for themselves and they're really hungry for contacts and information from the West. They need to know how people live and think on this side of the Iron Curtain in order to destroy this border. They don't have much of a choice to fight on their own and need as much support as possible.

It doesn't matter if the oppression comes from the East or the West. The important thing is not to choose for one side or the other of the two superpowers, but to form a non-alligned channel of communication and support.

So, everybody interested in what's happening in Czechoslovakia can write to Petr (the address is below). I would like to thank Anjali and Winni for the (very needed) help in translating this interview.

P.S. If somebody writes or sends something to Petr, it would be better to send a note to my address, indicating when and what has been sent in order to control what doesn't get over the Czechoslovakian border. —Susanne

Petr Cibulka/ Vrazova 53/ 61600 Brno/ Czechoslovakia
Susanne/ Postbus 16683/ 1001 RD Amsterdam/ Holland

CHARTA 77

Charta 77 originated during the trial against the Czech Underground. In '71, after the Soviet invasion in '68, the Czech society was totally passive, shocked by this outrage against their country. There was no independent activity.

The state and the police were without work and needed to find something to do. The police always need an opposition, and when it doesn't exist they invent it. This is why they started a trial against the Czech Underground, a totally apolitical music movement. But it was independent and thus considered dangerous.

A big campaign was organized against all these musicians, which shocked not only the members of this movement but also a lot of politicians active before '68 and a lot of artists. For example, Jaroslav Seifert, who later got the Nobel prize, was the first one to openly support the Czech Underground — followed by the philosopher Jan Patucka and a lot of others.

They organized a campaign against the communist cultural and political policy which had a lot of success, especially in West Europe, to which it was actually directed. In the CSSR, there's practically no space to speak out, so the only way to distribute information is to send it to the West. This information then comes back to the East through the press and radio broadcasts.

The result of this campaign was that of the 25 people arrested, 21 were freed. The 4 ones still in prison were the philosopher Ivan Jirous, the saxophonist of the band Plastic People of the Universe, Vratislav Brabenec, one member of the band DG 307, Pavel Zajicek, and the folk singer Svatpluk Karassek.

Through this campaign the people in the opposition started to realize that they were more numerous than what they had expected and that they received a lot of moral support from the West. So, they decided not to stop their struggle with the end of the trial.

These intellectuals were without technical facilities, without contact, and without money but still managed to organize their movement which was then called Charta 77.

Their main goal was the defense of human rights as agreed by many countries, including the CSSR. In the treaty of Helsinki, signed in '76, Charta 77 says "we're not an organization, but a group of people". This is a tactical step because all kinds of independent organizations are immediately eliminated by the authorities.

The activities of Charta 77 are concerned with writing documents on the situation in the CSSR, letters to organizations in the West. They also organized the committee for the defense of political prisoners.

Lately, they have become concerned with other current problems like the struggle for peace and for a clean environment. Charta 77 has about 1200 "members", and to become part of it people only have to sign the initial document which simply says "we live in Czechoslovakia and not everything is in order".

This statement is not so provocative in regards to the state and leaves room for a lot of different ideas and opinions, which is the goal of a free society.

Interview with Petr Cibulka

MRR: Why and how did you start to help Czech bands?
PC: My activity started back in the second half of the seventies. In 1977 there was a trial against Czech Underground music movement (called the Czech Underground). The communist state organized a big propaganda campaign against all kinds of underground musical and cultural activity in Czechoslovakia (CSSR). We didn't have any possibility to respond to this campaign against us, so we started to record the most popular underground bands, PLASTIC PEOPLE OF THE UNIVERSE and DG 307. In 1977 I moved from Brno to Prague and immediately started to be active in the Jazz Section and the underground scene.

MRR: At that time was this movement well known in the CSSR? Had it been active?
PC: This underground scene formed at the end of the sixties, and after the Soviet invasion in '68 it became more political. In my opinion the underground scene is not enough known among average people, but among young people interested in rock music the biggest underground bands are quite popular.

MRR: Can you explain what the so-called "Jazz Section" is?
PC: It is a section of the Czech Musicians Union, a section which is now outlawed. It still exists, although "officially" it doesn't, but undertakes few activities, because all the members of the J.S. are demoralized and are trying to find other ways to be active.

MRR: Have you been in the J.S. from the beginning?
PC: The J.S. started in '71, right after the Soviet invasion, and I joined them in '74. I just wrote a big article about King Crimson and Captain Beefheart, which were quite unknown in the CSSR. But after a short time I had to serve my state in the army.

MRR: In November of last year we read in the newspapers about the trial against these jazz musicians. What have the consequences been for the whole movement?
PC: You have to keep in mind that these people are not "professional revolutionary". They are musicians first, friends of rock and jazz music. Most of them have no disposition for fighting against a totalitarian system. The possibility of getting a long prison sentence is very big and demoralizes people a lot. The only support they received during the trial was moral support, especially from the West, for this reason the penalty was relatively light.

MRR: Is western solidarity always so influential?
PC: Not always, but it happened also in trials against the Czech Underground and against important political prisoners before.

MRR: How did the Jazz Section react to the trial against the Czech underground in '77?
PC: The J.S. immediately declared solidarity with the Czech Underground. At that time this campaign was only against the C.U. and the J.S. still had some political space for its various activities. This conflict with Communist dictatorship started only one year later and has remained since then.

MRR: How were you active in the struggle?
PC: I tried to do my best in many ways. In the beginning we wrote about some bands (avant garde rock and so on), then I started to get more involved in the organization of musical happenings...

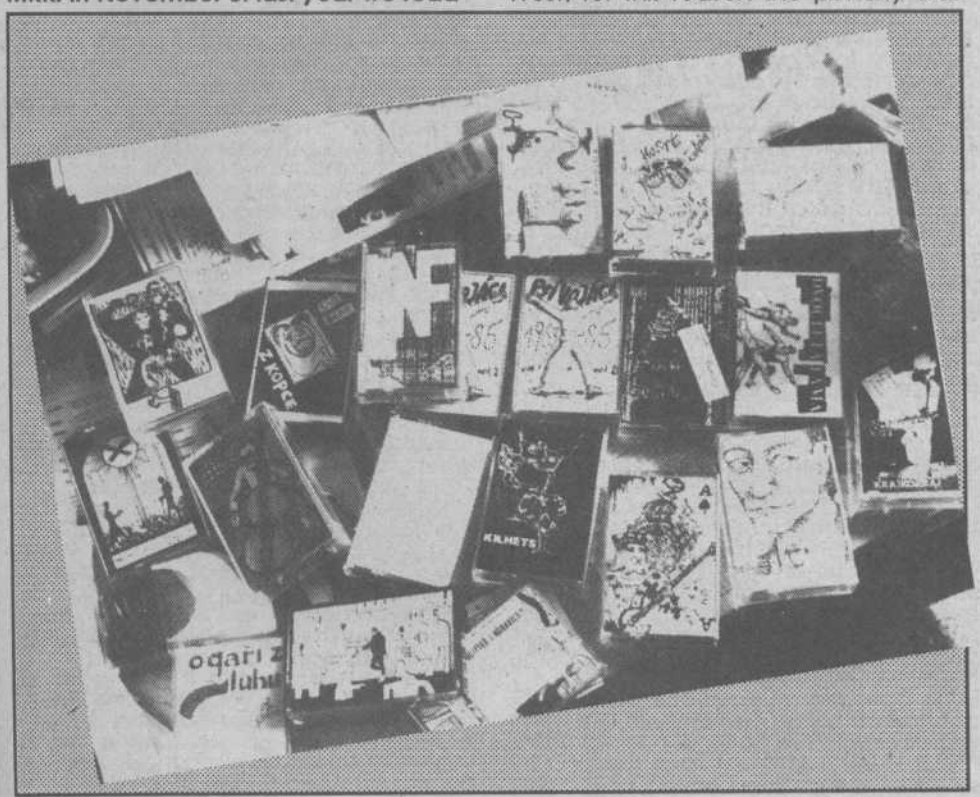
MRR: You mean shows?
PC: No, no, I was not organizing shows. I recorded those shows, then did the mixing adn then tried to distribute the tapes around the CSSR.

MRR: Did you ever have problems with the police?
PC: Yes, because of this activity and because I organized a couple of shows at my house for about 25 people I had to go to prison for 2 years.

MRR: How did the police get to your name?
PC: I think there are some people involved in the Czech underground and in the alternative movement that are police informers. Moreover my activities were quite broad and intensive and for the police it's not a problem to get all kinds of information very quickly.

MRR: When did you go to prison?
PC: From april '78 til april 81. Then I got out. I started to work for the J.S. again and also for Charta 77.

MRR: What memories do you have of those years in prison? And how did this experience change your concept of



"struggle"?
PC: When I entered prison it was obviously a shock, but after 10 months of preventive detention I had had time to read a lot and to think about my situation and about my future chances and activities. I had to form strong opinions and know exactly what I believed was right and wrong. Then came the process and I got 2 years. They moved me to another prison which is especially for hardened criminals and political prisoners. The situation there was so bad, political prisoners were terrorized and intimidated. We were also kept constantly hungry.
MRR: Did they abuse you physically too?
PC: Sometimes they handled me quite heavily, but most of the times they used other prisoners to terrorize me, various sadists and agressive people.
MRR: What about psychological torture?
PC: They do it constantly, from the beginning til the end. They often threatened me with death or torture. Moreover the working conditions were really bad, we had to work really hard, in dirty places and we were given very little food.
MRR: How did you react to all this? Did you get depressed or did you get angry?
PC: There's no clear answer to this question, there were periods in which I was deeply depressed, especially when I was on hunger strike, but more often I felt strong about fighting back. In those moments the solidarity that we political prisoners build up to support each other was very important. After having been in and out of the hospital because of my hunger strike, I got another year of prison, which I had to spend in an even worse prison: a prison only for heavy criminals. I was in total isolation, not from the criminal prisoners but from the few political prisoners there. There was only Jiri Wolf with me: he's still inside and has to spend another 6 years because he wrote a study about terror against political prisoners.
MRR: Why did you go on a hunger strike?
PC: To protest against this constant terror. The police didn't do any anything when I complained. They kept on saying that everything was in order. Not obtaining any result with my complaints, I threatened to stop working for the communist regime and they put me in isolation; then I started the hunger strike.
MRR: For how long?
PC: All together for about 2 and a half months. The first time for 31 days, then I was hospitalized. When I went back to prison the conditions had not changed, so I went on strike again. I went back to the hospital and signed a paper in which I promised not to go on strike anymore if my complaints were answered. The first period back in prison was not so bad, but the basic problems were still there. I then really refused to work for the communist dictatorship. You have to know that in our communist dictatorship everyone has to work, and those who don't do it have to go to prison, because every citizen has to produce for the state. Those prisoners that don't want to work at the heavy conditions of a prison, get a longer sentence. So the Judge gave me another year of prison.
MRR: How did you feel when you got out of prison? Did you have any plan to go on with your protest?
PC: When I came out I had problems with my health because the conditions in prison were really bad, but as soon as I felt better I immediately wanted to keep on with my struggle and work again with music. I know that a lot of people have "acclimatization" problems, but I "had" to be active again.
MRR: What did you do?
PC: I had had 3 years to think about my future plans, and I came to the conclusion that I had to continue, I mean with to go on with the things I was doing. So I helped with the recording of the LP-Tape *(which is only a tape but it's considered like a record, because it's impossible to press a record there. — Susanne)* of the band Plastic People of the Universe called "Co znamen vesti kone". *(Sorry but I don't remember what it means —Susanne)*
MRR: Weren't you scared you might get put back to prison?
PC: Yes, I'm always scared, but we have to fight against our fears. I had a lot of solidarity from my friends that it was my duty to go on. Without this solidarity I surely would have been killed in prison, so I have a moral debt to all the people that supported me, people that also spent many years in prison, like Petr Uhl, Václav Havel, Ivan Jirous. It means that I have to stay in the CSSR and keep helping these peole. With this help I was able to get "a name"; and having a name is the best immunity against the police. So I have to use this name and go on with my work.
MRR: What are the legal limits for any "private" cultural activity, I mean on what basis does the state start a trial against somebody?
PC: I understand the question, but I can't give a clear answer. The communist terror is so illogical, there isn't a definite limit for what is legal and what is not. For well known people there are almost no limits, they know nearly the same freedom as in the West, they're allowed to read whatever they want, to listen to the music they want. The only thing they can't do is to have a passport and travel. On the other hand for people without a name there are few possibilities, there's no literature available, no possibilty for any kind of activity that doesn't fit into the communist party line.
MRR: What does the Communist Party see as dangerous then?
PC: Every activity that does'nt fall under its control, not only political activities, but anything else that might be creative. Because at the beginning it's just some independent happening without any real political content, but the chance that it gets more self conscious and radical is very big.
MRR: In all these years you recorded an enormous amount of bands. What is the situation now? Is the music movement still big and self-conscious?
PC: Yes... in all these years of work I recorded about 300 different tapes. I can say that the music scene is big in comparison with the repression in our country. There's a division between the Underground scene and the alternative scene. The underground ideology is not up to date anymore, it's too old, it was good when it arose in the '70s, when there were a lot of trials against the Czech Underground. The situation now is a bit better, so also the ideology should "modernize" a bit and then there can be progress.
MRR: Does the music scene also have contact with other movements, like with writers or with the political opposition?
PC: It is very different from person to person. For example I'm very politically oriented, I'm a member of Charta 77, of the Committee for the Defense of Political Prisoners... But these activities are very dangerous, and a lot of musicians don't think this is the best way to go. Most of the activists get heavy prison sentences.
MRR: Do you forsee any changes, do you think the music scene can get more politically involved?
PC: In my opinion this government has a lot of potential. Anyway, just the fact that it exists is a political fact for the communists. Still, it is a pity that a lot of these people don't perceive the potential political content inherent in their situation, and the situation in western and Eastern Europe. Most of them are totally uncritical of the West and see emigration to the other side of the Iron Curtain as the only solution of their problems. Obviously, they will receive a shock then, because also in the West it is not paradise.
MRR: I leave the last question open, for whatever you want to say to readers in the West...
PC: Well, our struggle is one of the many struggles that all the good people are engaged in the whole world.. we need more freedom, more social services, more culture and more democracy. But when I speak about democracy I don't mean this "socialist democracy," it is only a term of the communist dictatorship. I don't mean the "parliamentarian democracy" like in the West, either. For me, the ideal is a society of self-governement. But for normal people in the CSSR, a parliament like in the West is more than enough, but still nobody is willing to do anything for it. We need moral support but also material help, like small printing machines, small computers, recording equipment, etc. Simple stuff that doesn't break down very easily, in two words—equipment for illegal work !!! We don't have anything here !!!
MRR: Do you get a lot of help from the West? Also from the alternative movements there?
PC: First of all our political emigrants should help us much more than they do now. Secondly, help from other countries is really important for us, but at the same time it has a lot of political content. We can use the help we get from Reagan well, but when we only get help from him it means that he has inferests in helping us, and we feel forgotten by our friends in the alternative movements in the West. To me, it is clear what kind of political games Reagan is playing, but for most people material support is much more important than the ideological support, since they don't have any ideology, and we're getting more help from Reagan than from the alternative movements.
MRR: So are you saying that what's really important are contacts between the alternative scene in the East and the West...?
PC: Yes, here we live in total isolation and need more contacts in the West. We don't have the chance to travel, so in my opinion our friends in the West should travel more to the East, make contacts, exchange information...
MRR: Everybody who would like to know more about the situation in the CSSR and about your work can write to you?
PC: I'll be really happy if I got a lot of letters from "sympathizers" in the West. I'm interested in exchanging tapes, magazines and books. I have more than 300 tapes to exchange. And of course we need information !!!!

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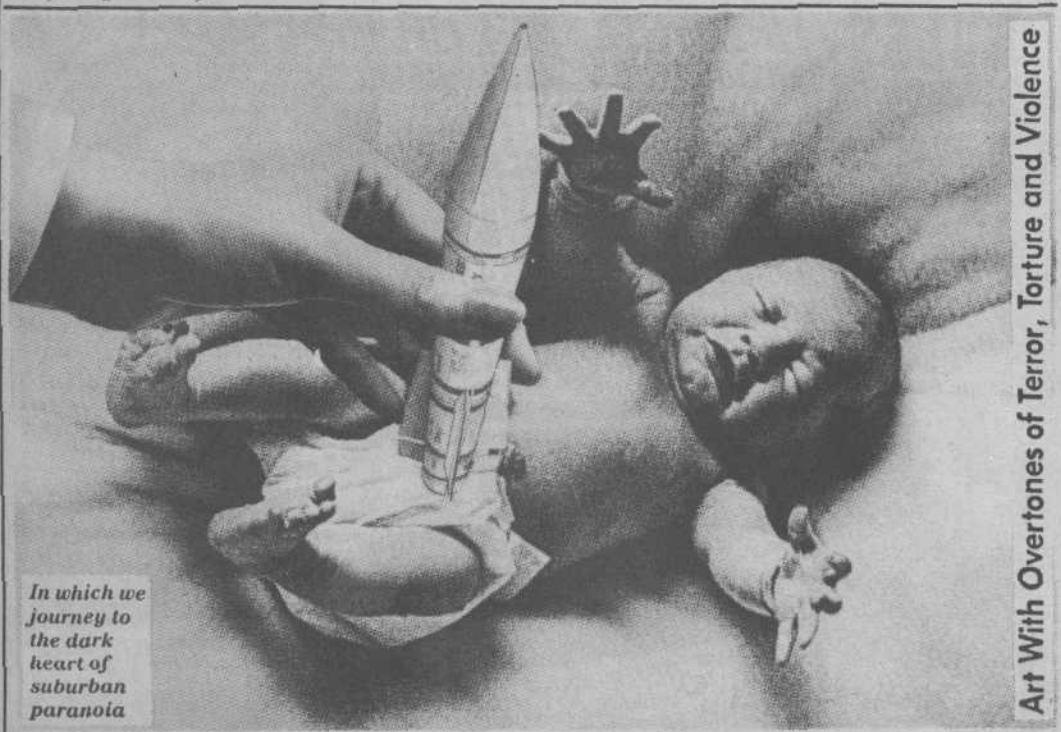

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Like this graphic? Wanna see more? Then here's what you do. Just send me your money and in return I'll send you a whole bunch! 24 pages of them to be exact. 'The Punchline', newspaper format art magazine fresh off the block and co-produced with Alternative Tentacles Records UK (thanx Billy Ray).

You may have already seen some of my so-called 'art' before if you're a regular reader of MRR. My graphic 'column' appears in the editorial section, but only when Martin says so! (him big chief in art depot). My other work that you might've seen is to be found within Dead Kennedys "Give Me Convenience or Give Me Death" booklet and in issue 2 of "Fuck Facts!". Why the spiel?, well, gotta sell this paper some how, you know!

Oh yeah!, also got 6 different black on white posters (14" × 11"), 8 different design postcards (ideal to send your local congressman!) and a bunch of stickers that your Mom'll love. So, if you're sick of spending hard earned dollars on corporations that endorse funds to those wonderful Contra "freedom fighters", then send it to me. Why support Contras when your could support punkers! Happy trails kids.

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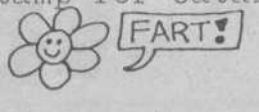

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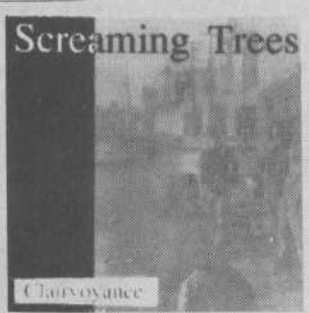

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(WG) Walter Glaser
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

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AFRIKA KORPS - "God, It's Them Again" mini LP

These recordings date back to '82 and were, at that time, a 5 year reunion of this '77 era DC proto-punk band. Whatcha see is whatcha get. Onward. (TY)
(New Rose, France)

B.S.L./FLECKS OF DROOL - split cassette

On side A, B.S.L. have a fast, energetic punk sound with truly progressive lyrics. FLECKS OF DROOL suffer from rather noisy sound quality, but their thrash (with good words) is pretty good. Overall, not bad. (WG)
(Glenn B.S.L., 72 Cundle Road E., Barrie, Ontario, L4M 2Z7, CANADA)

BALANCE OF TERROR - "Just a Shadow" cassette

Garagey, rebellious punk & HC with youthful energy & sloppiness. Sound quality gets odd at points, but this is moderately enjoyable. (WG)
($3 to: Keith Shuctis, 23 Riverview Es., Plover, WI 54467)

BIG DEAL - "Very Mysterious" EP

It seems like 7" EPs are a dying breed and it's ones like these that remind me how good they can be: Hot tight straightforward HC that sounds like early 80's US thrash. Intense stuff. (WG)
(#3 to Self Destruct Records, 1901 Bainbridge Row Dr., Louisville, KY 40207)

C.B.M.T. - cassette

Garagey punk with enough variation and intelligence to set it apart from the pack. Good sentiments and catchy tunes. (WG)
($2.00 to Adam Gierasch, Box 290/ Bennington College, Bennington, VT 05201)

COMPLETE DISORDER - "Through Our Eyes" cassette

A pretty well-developed band, mixing punk and HC with some slow doomy breaks, metallish licks, a fair amount of innovation, and lyrics dealing with ignorance, the arms race, and personal subjects. Good stuff.(WG)
(23 Sunnyoaks Dr., San Rafael, CA 94903)

CORRUPTED MORALS "Chet" EP

After releasing a couple of demos, these dudes put out a righteous slab o'wax: probably one of the best thrash acts in the Bay Area, with good social words. A swell debut. (WG)
(Lookout Records, P.O. Box 1000, Laytonville, CA 95454)

CRIMPSHRINE - "Sleep, What's That?" EP

These guys have a garagey 77ish toe-tappin', finger snappin' sound which will make you hum along happily. Four fun tunes, all energetic yet melodic, and very catchy. (WG)
(Lookout Records, P.O. Box 1000, Laytonville, CA 95454)

DAG NASTY - "All-Ages Show" EP

Pretty vapid stuff. The title track comes the closest to being listenable, but it is just a few hairs away from being the utterly commercial rock drek that the other 2 tracks are. Sad. (TY)
(Giant Records/Dutch East)

DEFOLIANTS - EP

Finally vinyl from this band! Two slowish surf instrumentals, one raging surf instrumental a la fellow chem-rockers AGENT ORANGE, and one brooding tune. What binds them together is the really cool guitar work, which combines surf and psych in an interesting and tough manner. This one's growing on me. (TY)
(Pravda Records, 3728 N. Clark St., Chicago, IL 60613)

FINAL CONFLICT - "Ashes to Ashes" LP

Along the lines of CRUCIFIX, FINAL CONFLICT are carrying on a tradition of politically aware hardcore. Very strong musically and politically, they don't hold back, and in an all-too-hedonistic and conservative environment like Orange Co., it's no small feat to maintain one's values and drive. They do. (TY)
(Pusmort, P.O. Box 701, San Francisco, CA 94101)

FRED ROGERS EXPERIENCE - "Beach Maggot Bingo" cassette

Garagey but varied songs from this bunch; from improvisational jamming to chunky punky numbers. Fair. (WG)
($3 to TTS, PO Box 581, Middleton, WI 53562)

GANG GREEN - "You Got It" LP

This band's answer to problems is drinking the world away and partying. Their more commercial rock sound is played hard, but it's nowhere near the ferocity of days gone by. Lyrically, again it's frivilous and escapist, but "Another Bomb" and "The Climb" show there's still a mind beneath the booze. (TY)
(Roadracer, 225 Lafayette St. #709, New York, NY 10012)

GENERAL CONCERN - cassette

Pretty hot straightforward HC with good lyrics concerning individuality, oppression, etc. Quite enjoyable. (WG)
($3.00 to General Concern, 3217 Maple St., Longview, CA 98632)

GRACELAND - "First Snack" mini LP

A dingy STOOGES meets post-punk death rock sound. Some make it, some don't. (TY)
(Paris Records, 9794 Forest Lane, Dallas, TX 75243)

ISOCRACY - "Bedtime for Isocracy" EP

With the music being a mixture of speeded-up quality FLIPPER and early MINOR THREAT, this record kicks it with H.C. anthems that cover such topics as love, Gilman St. Project, Anarchy, and all-out wackiness. The band's smart-ass sense of humor is in abundance throughout the lyrics, packaging, and general concept. Equally abundant is the band's "we can do whatever we want" attitude, which is a pleasant relief in these days of professionalism. This be great! (MS)
(Lookout, PO Box 1000, Laytonville, CA 95454)

LAP JAW - EP

This Philly conglomeration featuring ex members of McRAD and AUTISTIC BEHAVIOR is pretty rockin' on all six songs. They're fast , catchy and even though they sing mostly about girls and booze, they're pretty fun. Who's to knock these guys' tradition? Pretty hot. (RS)
(Moon Records, P.O. Box 1294, Bricktown, NJ 08723)

LOVEGODS IN LEISURE SUITS – "Life in a Dacron Hell" cassette

Fun, chunky mid-tempo punk with humorous lyrics concerning the dating game, organized religion, food and more. Good production, hot material. (WG)
($3 to Mike Bales, 568 Orange Ave. # 45, Altamonte Springs, FL 32701)

MARCUS HOOK "Hamelmahae's Ladder" cassette

Hot uptempo melodic punk with personal lyrics. Catchy, memorable, mid-paced fun tunes with good energy. Neato. (WG)
($4 to Deep Statement Records, P.O. Box 616, Wilmington DE 19899-0616)

MASS DEATH - "At War With Santa" cassette

A crack-up. I assume these guys are satirizing stupid metal bands, cuz with songs like "Shit on Your Mother's Ass" (song title of the year, hands down!) and "I'll Pulverize You," they can't be serious. Stupidly hilarious!! (WG)
($2 North America, $2.50 to: Basim Kamal, 338 Roslyn, Montreal, Quebec H32 2L6, CANADA)

MORAL CRUX - LP

There's a '77 quality to their sound, perhaps in a GENERATION X pop punk vein, but a bit speedier with today's HC influence. Very good lyrics (personal and political), 21 songs in all, nice looking package. (TY)
(Velvetone Records, 607 W. 3rd, Ellensburg, WA 98926)

MOVING TARGETS - "Less Than Growity" EP

This Aussie released of Boston band MOVING TARGETS contains 2 tracks from their classy pop punk LP, plus the rocking "Squares and Circles". Good Stuff. (TY)
(Mr. Spaceman, P.O. Box 548, Pascoe Vale, Victoria 3044, AUSTRALIA)

NILS - LP

The NILS have maintained their pop sound since their 1985 debut 12", but this Canadian band has edged closer to the border, taking on a HUSKER DU overall feel and a more compressed sound that reduces any edge to homogenized pop. (TY)
(Profile/Rock Hotel)

NEIGHBORHOOD WATCH - "Death at the Hands of Time" EP

This NEIGHBORHOOD WATCH is from Canada and they're pretty good, alternating between powerful thrash numbers and slower punk tunes which have a DR. KNOW feel. Lyrically, they attack porno, religion, etc. A worthwhile release. (WG)
($3 to Real World Records, 26 Main Rd/ Trimton, Co. Durham, T529 6QD, ENGLAND)

OPERATION IVY - "Hectic" EP

Full-on punk meets ska! Six great songs that get their influences from early punk, non-wimp ska and high energy hardcore--the best of three worlds. Your ears will quickly become addicted to the rockin' riffs, catchy sing-a-longs and righteous raw vocals. Lyrically, the band deals with day-to-day life in a way that most of us can relate to. Straight up--this is a must! (MS)
(Lookout, PO Box 1000, Laytonville, CA 95454)

PAGANS - "Don't Leave Me Alone/Real World"

The A-side is a 1979 studio recording of this seminal Ohio punk band, though it doesn't have the excitement of their early singles, LP. or subsequent and current releases. The flip is zippier, a live recording that rocks hard but is not a true classic. (TY)
(Bonafide Records, P.O. Box 185, Red Lion, PA 17356)

PARADE - "Love and War" LP

This album has more in common with early '70s rock groups like BIG STAR and STORIES than it does with the band they evolved from--PARIAH. This is PARADE's second LP, a poppish, highly-produced and lyrically introspective album. (TY)
(Dangerous Rhythm Records, P.O. Box 1104, Concord, CA 94522)

PRE METAL SYNDROME - LP

This is an all-girl metal band from New York, featuring a zillion guitar solos and a screeching vocalist trying to sound like Satan. If this sort of thing is your cup of tea, then this record fills the bill, though it sometimes tends to sound a bit mainstream. Lyrics range from slightly dogmatic political/social commentary to "Midnight Rambler"-type axe-murderer nightstalker "gonna getcha" biker-style tunes. (DF)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

PEER PUPPET - cassette

Soaring thrash with some tinges of innovation. Plenty of power, personal words, and comes with a mini-booklet. Good. (WG)
(5701 Randolph, Lincoln NE 68510)

RAMONES - "I Wanna Live/Merry Christmas" 12"

A slowed down "Blitzknieg Bop" beat and a "I don't wanna fight" message with Phil Spector-type production highlight the B-side, while the A is in the vein of their recent over-produced releases. (TY)
(Beggar's Banquet, UK)

RUNTS - "Cheddar Lounge" EP

Thrash, punk, pop, garage, all rolled into one rough EP. Four tunes, garage aesthestics, basic rock n roll lyrics. (TY)
(Ralphus Records, 2404 Venlor Dr, Poland, OH 44514)

SICK OF IT ALL - EP

They've had it up to here and they're not gonna take it anymore. So, they're gonna bitch 'n moan and strike out in anger. No solutions offered or recommended. The only tune that offers any emotion other than anger/revenge is "Give Respect", which says that it's actions that prove the person--a worthy thought. Hope to see a broadening of their range of emotions/humanity; otherwise, this is your moshable NYHC. (TY)
(Revelation Records, P.O. Box 1454, New Haven CT 06506)

SOMETHING SACRED - cassette

Hot uptempo punk with other influences creeping in. Powerful production; reminds me a bit of TOXIC REASONS. Good. (WG)
($3 to: 3704 N. 113th Pl., Omaha, NE 68164)

STRAIGHTARM - cassette

Straight HC with words concerning personal issues such as equality, insincerity and straight edge, a tad more original than the average "positive" act. (WG)
(Straightarm, P.O. Box 7273 Huntington Beach, CA 92541)

SUBVERT - "Fuck All Governments" cassette

Five powerful songs in the vein of CRUCIFIX or early RAW POWER with intelligent words questioning rape, vivisection, religion, governments, etc. Solid music and thoughtful lyrics. A great job! (WG)
(Subvert, 1946 Market St., Tacoma, WA 98402)

SWIZ - "Down" EP

Not too hard to tell this is a DC release. From the cover art to lyrics to musical approach, this is DC all the way. The lyrics seems to have a fixation on the concept of "time", which shows up in a couple of songs. OK start. (TY)
(Hellfire Records, P.O. Box 25611,Washington, DC 20007)

TOOTHPASTE - "Oh Yeah, Cone On/Kids Do the Darndest Things"

It's been 3 years since their last EP, and while these 2 tunes maintain their catchy approach (GARY GLITTERish on the A-side, early wave-punk on the B), there's not much beyond that in the way of content. (TY)
(Schwa, 3822 N. Lincoln, Chicago, IL 60613)

TOXIC ZOMBIES - "Die Toxic"

Sloppy hardcore cum metal, reflecting an admirable and sincere (I think) concern for the dangers of toxic waste disposal, and more generally for all society's ills. The record has its humorous moments, many of them unintentional. But you gotta give these guys credit for trying: to quote the 'Zombies, "punk is great, punk is cool." (DF)
(Mutha, P.O.Box 416, West Long Branch, NJ 07764).

THINK TANK - "What Now" EP

Six songs that musically have a lot of roots in simple funk/dance punk, yet stick to a fast tempo and catchy rhythms. Lyrically, the band words itself very well when dealing with political subjects from a good common-sense point of view mixed with pro-awareness emotion. Fun and serious at the same time. Too bad this debut vinyl comes out several months after the break up of this Fresno band (includes an ex-MANIAC and ex-Stop Skate Harassment publisher. (MS)
(Mind Matter, P.O. Box 421304, San Francisco, CA 94142)

TRAINED ATTACK DOGS - "Pizza" EP

Out of the 4 tunes here, only "Friend Larry" cuts loose hard. The others have a decidedly rockin' pop feel that reminds me quite a bit of NICK LOWE or UK pre-punk r'n'b/country pub rock. (TY)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

THE TRASH BRATS - cassette

Quick, hyper, melodic punk with animated vocals and silly lyrics, which brings the DICKIES to mind. Super-energetic & tuneful fun. (WG)
($3 to: Trash Brats, PO Box 05387, Detroit, MI 48205)

UNREST - "Tink of SE" LP

When they aren't busy weirding out into jazz, German, or la-la land, they play a mean brand of modern eclectic DC-type hardcore. Each LP cover is an original artwork done by one of 50 area artists. (TY)
(Teen Beat, Box 50255, Washington DC 20004)

URBAN WASTE - mini LP

Way above average HC, but that might be because these 8 songs were released back in '82 on Mobstyle. Just totally raging stuff, great vocals, to-the-point, no frills attack. Highly recommended. (TY)
(Big City Records, Pine St, Lake Peekskill, NY 10537)

V/A - "Delaware Hardcore Compilation" cassette

Quite a diverse selection of material from acts like THE STIFFS, INFECTION, F.V.K./EMG, and lots more. From slow, melodic punk to whirlwind thrash, it's all here. (WG)
($3 to: Jerry Lehane III, PO Box 0614, Newark, DE 19715-0614)

V/A - "It's Midnight XMess" LP

Thier 3rd twisted 'holiday' comp, much in the vein of the previous LPs. Most of the bands are 60's garage, blues, psych, featuring IGUANAS, GOREHOUNDS, SHARKY'S MACHINE, SENDERS, BROOD, etc. but my fave is the raunchy all-femme STERILLES doing "Mrs. Claus has Menopause." (TY)
(Midnight, PO Box 390, Old Chelsea Station, New York, NY 10011)

V/A - "Northern Assault" cassette

A horde of Canadian bands, including SONS OF ISHMAEL, PROBLEM CHILDREN, S.C.U.M., DIRECT ACTION, and a flock of lesser-knowns. Hot tunes, eh? (WG)
($4 to BCT, 50 Fielding Crescent, Hamilton, Ont L87 ZP5, CANADA)

V/A – "The Movement Marches On" cassette

A pretty solid comp including everything from pop-punk to speedmetal to noisethrash. High points are FEED YOUR HEAD, DOOM and NO FRAUD. Worth a listen. All profits go to No More Censorship Defense Fund. (WG)
($3 to Derek c/o Insanity Tapes, 5155 Idlewood Cir, Burlington, Ont L7L-3Y5, CANADA)

V/A - "On All Fours" cassette

More tasty musical tidbits featuring EMILS, CHRIST ON A CRUTCH, DECLINE, & more, courtesy of Flush Prods. Lots of energetic punk tunes by hot upcoming bands! (WG)
($5 to Flush Prods., PO Box 1050, Richmond, CA 94802)

V/A - "We Can Change the World, Vol. II" cassette

A solid comp with DISSONANCE, A.D.S., DEAD SILENCE, & more. Lots of energetic material (poetry too!) with a message. Booklet included. (WG)
($3.50 to: Bryan Peterson, 8208 Selleck, UNL, Lincoln, NE 68508)

V/A - "Sorry, I Gave at the Orifice" cassette

A great title, and a pretty darn good tape too. Featuring DECLINE, SCREECHING WEASEL, DISGRACE, SOCIAL DECAY and more US acts with fair to good sound quality. Booklet included. (WG)
($4.00 to Cudbrain Tapes, 48 Beck, Lindenhurst, IL 60046)

V/A - "We Got Party" LP

The 3rd in this sorta series, another monster with 41 bands, plenty of great punk, and of course, *no* info on any of the bands. I'm sure alot of these tracks date back to '83 and are by bands long gone as well as current groups like NO FX, MANIFEST DESTINY, CRINGER (who never sent in a tape and didn't know anything about it till they saw the LP at my house!), LIFE SENTENCE, DEHUMANIZERS, CANCEROUS GROWTH, PTL KLUB, etc, and lots of vinyl virgins. (TY)
(Doug Moody, P.O. Box 1596, San Marcos, CA 92069)

WARLOCK PINCHERS - "This is the Cobbler and He Hates Your Bellbottoms" EP

Garage rap is here and anyone can do it. Or so prove these guys. And they are really tough with songs/raps like: "James Dean is an Overrated Asshole" ("I'd kill him if I were able"), a song about a school chum called "Billy the Scab" who they want to die for various reasons, and of course a "We're the Warlocks" anthem that all rappers must have no matter how stupid. This record is ridiculous but pretty funny. (RS)
(My Tongue Records, P.O. Box 2492, Englewood, CO 80150)

WILD STARES - "Skortch Turth" LP

One of many emerging post-hardcore, offbeat bands that usually signs to SST or Touch & Go. Actually, post-punk or post-hardcore may not be exactly right, sorta more like pre...something, and I'm not sure I wanna know what. Intelligent doodling. (TY)
(B.I.R.T.H. Records, P.O. Box 101, Boston, MA 02134)

THE YEASTIE GIRLZ - "Suck My Smelly Vagina" cassette

These gals make the BEASTIE BOYS look like flaccid wimps, doing intelligent and hilarious acapella raps about macho goons, the FCC, poo, etc. With loads of funny between-the-songs banter. Totally rad, and the "Special prizes" are yukky! (WG)
($2 to P.O. Box 7813, Berkeley, CA 94707)

International/ International/ International/ International/ International/ International/ International/

ANGRY DUCKS - "Drinky Drivin'/Kids are Innocent" flexi

'Far East skinheads, oi.' That's what is says on the back, honest. Two songs are slow and catch, one is long and somewhat boring. These DUCKS have hair, by the way. (TY)
(NSM, JAPAN)

ANTI-TOXIN - "The Enemy is You" EP

Very impressive hardcore. Tight, aggressive, with just enough flair to make it special. All the songs cook, have lots of power and jump. Lyrics are in the personal/questioning vein. (TY)
(Till Neurath, Baroper Str 331, 4600 Dortmund 50, W. GERMANY)

ASTAROTH - "Guerra De Metal"/"Aullido Sepulcral"

Speed metal from Colombia? Yep, Satan has even reared his ugly head in Juan Valdez's backyard. Both tunes have all the characteristics you've come to know and love (?). (TY)
(Fredy Rodas, A.A. 8322, Medellin, Ant, COLOMBIA)

ASYLUM - "Leopards/Ode to Belial"

Above-average Aussie rock'n'roll, fast and energetic. The B side, an instrumental ode to the rubber-suited star of the movie Basket Case, wins this month's award for the best screams on vinyl. (DF)
(Waterfront, PO Box A537, Sydney South, NSW 2000, AUSTRALIA)

BAD INFLUENCE - "Together..." cassette

Straightforward, tight thrash and 77ish with male and female vocals, lyrics tackle vegetarianism, nuclear war, oppression, etc. Good. (WG)
(4$ To Swaddle Records, Wernhoutseweg 195, 4884 MC Wernhout, HOLLAND)

BAMBI SLAM- "Is" 12"

This is the American issue of their first three singles. Predictable, as one side has the A sides and the other the B sides. The band's debut single is so far above anything else they've done that the rest, especially the B sides, are really slow, tired, and pale in comparison. Still worth it for "Bamp Bamp" (great garage mania) if you don't have it. (RS)
(Rough Trade, 326 6th St, San Francisco, CA 94103)

COSMIC PSYCHOS - LP

Of all the Australian bands trying to be mistaken for the STOOGES these days, the COSMIC PSYCHOS perhaps come closest to achieving the goal. A few of these songs actually sound like they might be rediscovered STOOGES classics, and the overall feeling of this LP recalls the Funhouse era of everyone's favorite band. Noisy, nostalgic fun. (DF)
(Mr. Spaceman, PO Box 548, Pascoe Vale, 3044, Victoria, AUSTRALIA)

THE DAMNED - "Peel Sessions" 12"

This is the DAMNED's second release in this series, (the first being from '77) and this was recorded in '76. Needless to say, all 5 tunes here are very energetic, classic punk rock, and for those who don't already have their early material, here's your shot. (TY)
(Strange Fruit Records, UK)

DEAD PERSON - flexi

Great! No let up, powerful as hell, raging hardcore with hooks, changes, and cool vocals. Five songs, all good. (TY)
(Stomping Records, JAPAN)

DEATH SENTENCE - "If Pain Mends My Mind" - Mini LP

Hard driving hardcore that addresses the personal (relationships, alcohol, etc) as well as the political (apartheid, abortion). Eight tunes, all delivered in a gritty, varied manner - some fast, some slow, some both. Like it. (TY)
(Funnel Web Records, P.O. Box 86, St. Kilda 3182, AUSTRALIA)

ELECTRO HIPPIES - "Peel Sessions" 12"

One of the best in this series, nine raving punk and thrash cuts that sound hot! Highly recommended, a treat. (TY)
(Strange Fruit, UK)

EXTREM - "Wir Sind So Frei" EP

Out of Austria, this band shared an LP a while back, and on their first solo vinyl they deliver 6 sizzling hardcore tunes. There's a bit of metal riffing but no solos in their attack, just lots of tight, raging power and political lyrics. (TY)
(Uwe Mindrup, P.O. Box 12, 4507 Hasbergen, W. GERMANY)

FROHLIX - "Teujahatelitanjak" LP

Classic sounding funnypunk. Most tunes are catchy, mid-tempo sing-a-long types that'll get you humming even if you don't understand German. (TY)
(Florian Schück, Raindorfer Weg 8, D-8500 Nürenberg 60, W GERMANY)

H.D.Q. - "You Suck!" LP

Pretty enjoyable medium-fast paced punk. Lyrically, very astute and conscious, with a "fuck you!" anger to boot. Very clean and well-produced sound with lots of power, but perhaps too many similar sounding tunes. Should appeal to a broad sector of the punk/HC audience. (TY)
(Meantime Records, 11 Salutations Rd, Darlington Co., Durham DL3 8JN, UK)

HERESY - "Thanks" EP

Totally insane searing thrash with metal influences and thoughtful words which reveal intelligence and integrity, rejecting rockstarism, competition, mindless stupidity, etc. An incredible EP by one of Britain's finest bands. Thank You, HERESY!! (WG)
(Limited Edition Records, c/o Andy Larsen, Adalbertstr. 130, D 4600 Dortmund 1, W. GERMANY)

INSTIGATORS - "Wall of Sound" LP

Recorded live in Germany last summer, and although the INSTIGATORS' sound is there, it's not totally. Meaning that it's a pretty low fidelity recording, more suitable for tape release than vinyl. (TY)
(Meantime Records., UK)

MASAMI - "Power Line" LP

GISM-like growls set to punk and post-punk arrangements. Nothing special, but competent. (TY)
(Sunshine Sherbet Records)

THEE MIGHTY CAESARS - "Punk Rock Showcase" LP

On most of the tunes, the CAESARS update (maybe) the early KINKS' sound, so their "punk rock" goes back to the roots. But they do 3 covers here, "A.T.V.", "Neat Neat Neat", and "Submission", all done fairly faithfully to the '77 originals. Weird shit! (TY)
(Hangman Records, UK)

THE MOTHERS - "Drives Me Wild/Get Outta My Life"

Rockin' 60s garage-grunge in the PANDORAS vein. A competent example of the genre with some satisfying vocal yowls. (DF)
(Waterfront, P.O. Box A537, Sydney, NSW 2000, AUSTRALIA)

DANBERT NOBACON - "Bigger Than Jesus" EP

Two songs created by Danbert of CHUMBAWAMBA that simply communicate an intelligent view of being male yet being a victim of needless, painful stereotypes and expectations. Instead of merely complaining, Danbert offers several great insights and thoughts concerning the subject. The music is heavily folk-influenced with the main instrument being an acoustic guitar. A lot rougher than any BILLY BRAGG song yet just as capturing, but a little more honest. (MS)
(Mind Matter, P.O. Box 421304, San Francisco, CA 94142)

PSYCHOTIC TURNBUCKLES - "Beyond the Flip-Out" LP

Back again with their fuzz-bass 60's punk attack, these wigged-out dudes would go over great in L.A. They combine punk, surf and basic rock'n'roll into a fun (though nothing new) experience, and thankfully they tread lightly with the wah-wah this time. (TY)
(Rattlesnake Records, AUSTRALIA)

RADIOPUHELIMET - "Sinappia Ja Ketsuppia" EP

A very unique release, this band combines hardcore ferocity with an aggressive post-punk rhythmic attack, all the while maintaining their clarity and pop sense. Another way to describe it is mixing THE BIG BOYS, BIG BLACK and THE STALIN. Hot! (TY)
($5 to Bad Vugum, Box 29, 90501 Oulu, FINLAND

RAMONEZ '77 - "It's a Better Ramone for You" mini-LP

With a name like this and the RAMONES-type artwork, I was surprised that only about 1/2 of the tunes sound like direct ripoffs, while the others are more generic pop punk. That's not to say this isn't an enjoyable release--it is. Strange concept though. (TY)
(Ralf Rexin, Böckstr 47, 1000 Berlin 61, W GERMANY)

RAT CAT - 12"

Noisy Australian guitar-oriented pop, kind of like a punchier JESUS AND MARY CHAIN. What saves this 12" from predictability is the unexpected sick humor in the midst of the poptunes. "She's Gone" is a plaintive lament about a dead cat, and "Car Crash" with the immortal line "sorry about the car crash, I hope you don't mind, we've killed your family and loved ones...hope you've got insurance" is notable for it's catchy tune and hilariously deadpan vocals. (DF)
(Waterfront, PO Box A537, Sydney South, NSW 2000, AUSTRALIA)

ROSE ROSE - "Mosh of Ass!!" LP

Raging in a NYHC style, mixing metal and thrash along with ragged vocals, non-stop banging galore. Best song line: "Justice is like a dick's hair on a toilet seat." (TY)
(Dogma Records, No 303 Aota Bldg, 3-1-9 Kita, Kohenji, Suginami-Ku, Tokyo, JAPAN

SIC - cassette

Insanely harsh HC with deranged shrieking vocals. Loads of energy, not the type of thing you listen to when you have a headache. Live recording. (WG)
(Roger Armstrong, 3-24-11 Midorigaoka, Zama-Shi, Kanagawa-Ken, 228 JAPAN)

SPERMA - "Shaking my Heart" EP

That's not all female singer Ranko is shaking loose on the front cover. Both originals are rock-punk--not too bad, coulda been worse. But on the cover song, "Train Kept a Rollin'" (a song lots of bands, like the ADOLESCENTS, are doing), it get's pretty unbearable. (TY)
(Sunshine Sherbet Records, JAPAN)

SWANKYS - "Never Can Eat Swank Dinner" LP

Well done '77 style classic punk. No real twists here, just tight, fun punk rock. Very tacky cover stuff showing food on one side and a semi-naked blond woman on the other. (TY)
(Kings World Record, JAPAN)

UNSEEN TERROR - 'Human Error" LP

Ultra-fast speedmetal/HC with polilitical lyrics covering the arms race, war, terrorism, and Garfield, comparable to NAPALM DEATH, but these guys are a bit more listenable, because of the tempo changes and clean production. (WG)
(Earache, P.O. Box 144, Nottingham, NG3 4GE, UK)

V/A - "Ako Ne Pazis Kobli Ce Te Uhvatiti" cassette

A pretty good comp here, with acts like TERVEET KADET, YOUTH QUAKE, INSTIGATORS, & more. Good sound quality also. (WG)
(Oliver, DZ, Bijedica 10/49, 34000 Kragujevac, YUGOSLAVIA)

V/A - "Can a Butterfly Smash a Wheel?" LP

This compilation is intended as a document of the underground rock scene in Bødø, a small Norwegian town north of the Arctic Circle. The music is incredibly diverse, ranging from pop-punk to grungy hardcore to syntho-disco to experimental art-noise to jangly guitar pop. There are also some rumbling synth "mood music" tracks which are quite relaxing. Production tends to be on the muddy side, but the concept is bizarre enough to make this one interesting. (DF)
(Requiem, JenBjelkegst 62c, 0652 Oslo 6, NORWAY)

V/A - "Censorship Sucks" LP

This is a No More Censorship Defense Fund benefit LP with a variety of styles and bands. On the punk side are OI POLLOI and CATERAN, while there are a host of aggressive-sounding post punk bands like PASTELS, SHAMEN, MEMBRANES, PRIMEVALS, PALOOKAS, MEAT WHIPLASH, etc. (TY)
(DDT Records, 21A Alva St., Edinburgh EH2 4PS, SCOTLAND)

V/A – "Don't Lose Your Head" cassette

A pretty solid world comp of mostly wild punk and HC tuneage. Standouts include VISUAL DISCRIMINATION, EXTREMES, and more. Worth checking into. Booklet included. (WG)
($5 to Andrew Heppinstall, P.O. Box 110, Whyalla, South Australia 5600, AUSTRALIA)

V/A - "11 Years On" flexi

A 3-song release that accompanies issue #10 of 11 Years On 'zine. BLOOD AND THUNDER, HEAVY DISCIPLINE and INSTIGATORS all do one, the latter being live. Last issue of this 'zine, so pick it up now. (TY)
($2 to: Graeme Price, 26 Main Rd., Trimdon Co., Durham TS29 6QD, UK)

V/A - "Incredible Power of Darkness" LP

Vol. 1 of a worldwide HC comp series, with most of the songs being in a speedcore vein. Lots of the tunes have been released before, though several are re-recorded, and there are a few unreleased tracks as well. Included are VELLOCET, ACCUSED, DAMAGE (Finland), INFERNO, CAPITAL SCUM, STUPIDS (huh?), NO ALLEGIANCE, MANSON YOUTH, MANIACS, and G.R.B. (TY)
(Rise & Fall Productions, 1 Ottler Str 13c, 8900 Augsburg 23, W. GERMANY)

V/A - "La Nouvelle Frontiere Pas De Frontiere" LP

Four bands share this disc: VATICAN COMMANDOS, with an upbeat catchy punk/HC sound; PRESIDENT FETCH, a solid punk-thrash act with good lyrics; PIN PRICK, who have a garagey melodic sound; and RANDOM KILLING, doing basic but fun thrash tunes. Pretty good. Comes with booklet. (WG)
(Panx, BP 5058/, 31033 Toulouse Cedex, FRANCE)

V/A - "Mad As Fuck" LP

This Scottish split LP (OI POLLOI and TOXIK EPHEX) has been out for several months, but I had a hell of a time finding one till recently. O.P. dish out their usual bass-heavy rage, and T.E. play melodic classic punk, all of it good sounding. A fine indie product. (TY)
(c/o 1 Up, Diamond St., Aberdeen, SCOTLAND)

V/A - "My Meat's Your Poison" LP

A hot comp featuring OUTO, CHICKEN BOWELS, SYSTEMATIC DEATH, GUDON, S.O.B., and LIP CREAM. Raging from start to finish, the OUTO and S.O.B. cuts are definitely the highlights, especially the latter who are unbelievable. (TY)
(no address, JAPAN)

V/A - "Oi...Glorious Oi!" LP

COCKNEY REJECTS, ANGELIC UPSTARTS and SHAM 69 from the older generation, and a host of newer oi bands like INDECENT EXPOSURE, BURIAL, INTENSIVE CARE, SECTION 5, etc. Some ok lyrics, some shaky ones such as the Y.D.L. song, overall good catchy tuneage. (TY)
(Link Records, UK)

V/A - "Raw Cuts Vol 5" LP

This series' second go-round on Sweden, covering neo-60s garage bands. This one features The HIJACKERS, HIGH SPEED V, UNDERTAKERS, SUBTERRANEANS, PREACHERS, BANGSTERS, CORNFLAKE ZOO, and CRIMSON SHADOWS, capturing a variety of mostly hard-edged guitar punk a la '67. (TY)
(Satellite Records, UK)

V/A - "Shall We Dance?" LP

Four bands that combine "tunes and speed" says the promo sheet. Well actually, what we have are 4 bands (JOYCE MCKINNEY EXPERIENCE, INCEST BROS, DECADENCE WITHIN and NOX MORTALS that play more traditional sounding punk--melody and medium paced tempo. Female and male vocals on 2 bands, neat package, good stuff. (TY)
(Meantime Records, Salutations Rd, Darlington Co., Durham DL3 8J, UK)

V/A – "Snarl II" cassette

All Icelandic groups here including S.H. DRAUMUR, SOGBLETTIR and more. Mostly straightforward punk, some more experimental, some on the commercial side. Generally pretty good. (WG)
($5 to Ertanumusik, Alfholsvegur 30 A, 200 Kopavogur, ICELAND)

V/A - "Suuren Hiljaisuuden" EP

Risto Eronen has been doing a lot for the Finnish punk scene for years, but he's now doing even more--putting out vinyl. This first release is a one-song-each comp featuring APARTHEID, IRSTAS, KUMIKRISTUS, VAPAUTUS, YTIMENJATKE and NOIDANKENA. Lots of hardcore styles are represented, and I found the latter bands' slow but powerful attack the most refreshing. Watch for more. (TY)
($4 to: Risto Eronen, Koivumaki, 58920 Kolkontaipale, FINLAND)

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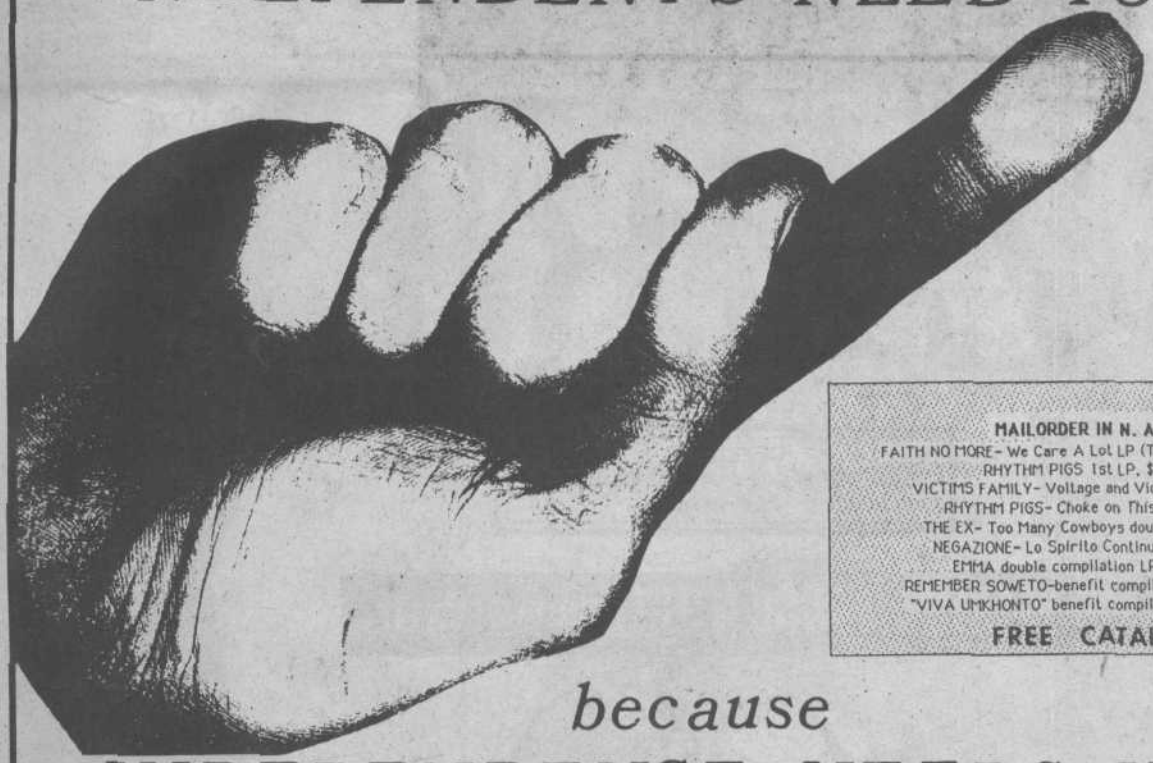

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